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At the Theatres.

William and Susan, the new (?) importation of Mr. and Mrs. McKee Rankin, was produced at Haverly's Fourteenth Street Theatre for the first time in its reconstructed form on Monday evening, to a medium-sized audience, which did not seem to be especially enthused with the piece. While William and Susan seems to fit the peculiarities of these artists, it does not appear to us good judgment to make it a prominent feature of their repertoire. The piece, under its former title of Black-Eyed Susan, has been played from time immemorial, and every school-boy is familiar with it, from the rusty cutlass to the forbidding noose—from the whims of Gnatbrain to the pathos of Susan. In its altered form it may perhaps be more pleasing, but the salient features of the old piece remain, and can never become potent as a plaster in drawing the multitude. W. G. Wills, the English author professes to have improved the piece, although one act still remains as Douglass Jerrold wrote it, when, as far back as 1829, it became famous among the masses for its intrinsic worth and admirable rendering by most competent people. The improvement is scarcely perceptible to those who remember the old-time drama, with its amusing incidents and sentimental situations. Iconoclastic authors are not needed nowadays; we want those who can improve an idea and place the same on paper, if such a thing is possible. But these attempts at changing the text of Shakespeare, Jerrold, Goldsmith, and other minds to conform to the demand for modern novelty, is censurable in the extreme, and should not be encouraged by the actor of today. Let us have the old plays in their purity, Mr. Wills, and we will all thank you. William and Susan, as presented at the Fourteenth Street, is interesting, even in its distorted shape, and those engaged in its representation play their respective parts with marked excellence. It was well mounted and well cast.

* * *

The interruption of the performance of Madame Favart at the Fifth Avenue by the news of the President's death, together with Miss Lewis' severe hoarseness and the natural imperfections of a first night performance, impels us to defer an exhaustive review of the production until our next issue, when complete justice can be done the artists and the management.

* * *

A dress rehearsal of Patience was given at the Standard last night before a few representatives of the press. It made a favorable impression, and will probably duplicate the success of The Pirates if the æsthetic dodge happens to "catch on."

* * *

At the Windsor, Frank Gardner's Legion of Honor has held the boards this week to medium audiences. There is no material change in the piece since its production at the Park last Winter, though most of the characters are new, and from an association of some weeks they work together quite harmoniously.

* * *

The Bijou Mascotte is well worth seeing, if only for the charming representation of Bettina by that clever little lady, Madame Dolaro. But there are numerous other lesser attractions besides her.—The Haulon Lees have made a legitimate success at the Park. They, with Jefferson, suffer most from the paralysis theatricals have contracted in the national calamity. — The World remains ten weeks longer at Niblo's. It did a good business last week.—Quits will make way for a new play shortly at Daly's. —The Professor, Jefferson, The Major, and the San Francisco Minstrels still form the balance of our amusements.

The Musical Mirror.

The New York "Orpheus Quartette," an association of singers which is at present performing at Koster and Bial's Concert Hall, is worthy of a word of praise. Four very good male voices, fairly good singers, and evidently well accustomed to work together. They discourse most excellent music, and afford a welcome change amid the clash and clamor of the orchestra. The first tenor possesses a voice of good quality, albeit somewhat nasal and slightly uncertain in the upper notes. The second tenor has an organ which leaves little to be desired in that important but not showy part. The baritone, who bears such a wonderful resemblance to a well-known singer of former days in London, Mr. Farquharson, both in person and voice, that we absolutely startled with surprise, deeming that we saw a *revenant* before us, is really excellent, and the basso lays a solid foundation for the whole musical edifice. On the whole, we were well pleased by these efforts. We should like to hear, sometimes, a real old English glee. German quartettes are all very well in their way, but they are only harmonized ballads with no pretension to that contrapuntal skill and ingenious interweaving of melodial themes, which the English glee and madrigal, founded on the ancient classical Italian compositions of Allegri, Martini, Fioravanti, etc., and carried out to an individual and perfect school by Purcell—Arne, Orlando Gibbons, Bull, and many more—so curiously delight in. Let us have some old English roast beef with our lager bier and schweitzer kaese—just for a change! Mr. Hamm is an infinitely more legitimate conductor than Mr. Neuendorff; he is quiet, undemonstrative, and firm; he evidently knows what he wants, and the best way to come at it, but he has not the art "*de se faire valoir*," as the French say; he has not the splurge of Neuendorff, whose imposing presence alone would make nine tenths of the audience believe he was somebody in particular.

We may here remark in the most delicate manner that three first fiddlers will not balance the preponderation of brass and sheepskin. Neither are two second fiddles and one viola middle harmony enough. Go to! Mr. Hamm or Messrs. Koster and Bial, or whoever has the direction and selection of the band. Take heart of grace and give us more stringed instruments of music if you love us.

* * *

There is to be a Phemale Philharmonic soon, led by Mlle Julie de Beltran, the famous *violiniste* (femmine of fiddler). We are willing. Art is of no sex, and a pretty girl playing the trombone is an enticing sight. The hautboy, too, in the mouth of an exuberant deep-bosomed matron will induce reminiscences of the "infant mewling and puking in its nurse's arms." The cornet, deftly blown by a scraggy damsel with red hair, will suggest that scolding of the maids so closely bound up in our domestic relations. The double bass manipulated by a blowzy Dollabella with red cheeks, will irresistibly compel us to think of the mooing of the cows waiting to be milked, and the bassoon in the hands of a short, thick set female with a tiptilled nose, will remind us of the snorting of the porcine herd, and of luscious sides of fat and streaky bacon. Thus the idea of domestic felicity and family ties so fondly associated with the female sex, will be carried out even in the precincts of a beer garden, and the eternal fitness of things will not be violated, let carping critics do their will. We should suggest Schubert's "Cradle Song," Hayden's "Toy Symphony" and Johnson's classic melody, "Baby Mine," as appropriate numbers for the first programme of this *sorosal* band of sisters.

* * *

Miss Pauline Maurel has been creating a perfect furore among the mountains of Denver, Colorado. The press of that region is vociferous in its praise of her "glorious contralto and superb tragic acting." Miss Maurel has lately been joined in what Mrs. Malaprop would call "the bands of padlock" with Mr. Strini, son of the celebrated baritone of the same name, who is at present engaged with Mlle. Fabbri's triple opera company, San Francisco, in which troupe he is the primo basso cantante in Italian and English opera.

* * *

We shall soon have the pleasure of hearing this naughty but nice Traviata purified in the blood of the Lamb and three times passed through the fire, to issue therefrom cleansed of its impurities as Cecilia's Love! We love this ultra delicacy, this scraping of the outside of the platter, this calling of the devil "the gentleman in black," and turning his tail into a dress cane. Will using namby-pamby, goody-goody words eliminate the languorous voluptuousness of Violetta's love rapture as expressed in Verdi's most entrancing strains? or the vinuous jollity of the Drinking Song? Bah! Either sing the "Lost One" or let it alone most severely. Cod liver oil, champage and oysters will not mingle wholesomely with tea, seed cake and lemonade.

* * *

A report is current that an organ is to be introduced into the Madison Square Theatre next season. If so, there will be only a baptistory needed to complete the union of Church and Stage. With that addition Mr. Mallory can rechristen Hazel Kirke afresh. It has already been Night, The Green Lanes of England, Cast Adrift, The Iron Will and Hazel Kirke. With the aid of the font and organ, let it be confirmed under the title of Marah, or The Waters of Bitterness.

* * *

We understand that Mr. Howson, brother of the prima donna, who was the exceptional and only Mascotte last season, has been appointed director of the angelic choir who, "on clouds of glory seated" above the entrance to the Holy of Holies, play on harps, sackbuts, psalterys, and all sorts of music between the lessons—we mean the acts —at the Madison Square Temple. There could not have been a more fitting choice. Mr. Howson is an excellent musician, and a man *sans reproche*.

* * *

We had the gratification, on Monday last to listen to a really good singer at Steinway Hall—Miss Clara Livingston, a California young lady of exceptional personal attractions, a rarely full, rich and well-trained mezzo-soprano voice, and one of the most perfect trills we ever heard, sang before several of the most exacting critics of this city, gaining unqualified approval. Miss Livingston needs but to be heard to be appreciated, and in the present dearth of vocal talent she is a rare acquisition. Were our musical managers to look more at home and less abroad they would find more talent than in their dull ignorance they suspect.

* * *

Miss Catherine Lewis has caught a cold, and is, therefore, out of the reach of criticism vocally. The rest of the Favart company either never had any voices, or have lost them if they had. Musically the opera is very weak, but dramatically it gives good scope for a clever actress in the title role. Mr. Cellier "done his level best" with the band, but we reserve, in mere justice to the people concerned, all detailed criticism till next week, when the flurry will be over. Miss Lewis will possibly be able to do herself justice, and all will go at least smoothly.

Mallory and Mackaye Again.

"There is nothing I care to say regarding my differences with the Mallorys," said Steele Mackaye. "My position in the affair is simply that of a man who is in the hands of his lawyers. F. M. Bangs and William F. Scott are the solicitors who have my case in hand, and are opposed by Scudder and Carter for the Madison Square management. Regarding my side of the story, I do not propose to rush into print, as my opponents have done, but shall make my plea before the courts alone. My suit against the Mallorys will have a hearing early in November. Last week the Messrs. Mallory succeeded in obtaining an injunction restraining one E. B. Vosburg from producing the play of Hazel Kirke. Mr. Vosburg purchased the right of production of the piece from me, and intended to open at Danbury last Monday night. Before he did so he was served with an injunction. The complaint reads: 'Marshal H. Mallory, complainant, vs. Steele Mackaye *et al.*, respondents,' but the papers were served on Mr. Vosburg, not upon me. Why do the Mallorys resort to such methods? If they get an injunction against 'Steele Mackaye,' why do they not serve it upon him? I have a company in progress of rehearsal which opens on the 26th of this month. I have not been served with papers restraining them from appearing as yet. For eight months I have been striving to force the matter to an issue, but was unable to do so, as the Mallorys resort to chicanery and subterfuges constantly. At last *they* have become the complainants and I the defendant. We will see whether I shall take advantage of legal technicalities to put off the decision. I have the right to produce Hazel Kirke, and I propose to show in a court of justice that I am right. If you will see Mr. Vosburg he can tell you what he proposes to do."

THE MIRROR reporter called upon that gentleman, who explained his attitude:

"I shall simply abide by the decision of the court. I think that Mr. Mackaye is right, and shall wait quietly until October 7, when the injunction served upon me is to be argued. The injunction is nineteen pages long. I have not read it, as I do not care what Mr. Mallory's views are. Mr. Mackaye sold me the right to produce the piece in certain places, and I expect he will protect that right."

Mr. Frohman was next visited regarding the matter. His statement is as follows:

"The matter, at last, has arrived at a definite position. As I said last week to THE MIRROR reporter, if Mr. Mackaye attempts to produce Hazel Kirke we will stop him. The bill of complaint covers all the phases of the argument; it asserts that prior to July, 1879, one Steele Mackaye wrote a play called Cast Adrift. At that time a contract was signed by Messrs. Mallory and Mackaye to the effect that the said Mackaye was to devote his entire services to the Mallorys as manager, actor, director, dramatist, or in in any capacity the Mallorys deemed best, for which he was to receive the sum of $5000 per year, and if the business of the theatre warranted, he was, in addition, to receive one-quarter of the net receipts, Mr. Mackaye agreeing not to write, publish, or cause to be published or written, any play otherwise than for the Mallorys. After the contract had been signed Mackaye rewrote, by their direction, the play Cast Adrift, which proved not to be a successful effort. At this juncture Dion Boucicault claimed that he had purchased for $1500 the play from Mr. Mackaye, prior to the contract signed between Messrs. Mackaye and Mallory. Therefore Mr. Mallory instructed Mr. Mackaye to give Boucicault $1500 for his title and interest in the play, which was done. The play was again rewritten, and was copywrighted again under the name of An Iron Will. But the piece did not catch the popular taste, and for the third and last time it was again rewritten and copyrighted by Mackaye under the name of Hazel Kirke. The Mallorys further claim that the play was assigned to them by Mackaye, and that he has no right to the piece at all."

Mr. W. H. Gillette, when questioned by a MIRROR reporter, spoke as follows regarding the matter:

"Poor Hazel Kirke! Alas and alack! what a much perverted creature it is? Prematurely grown old from a laudable service, it was sincerely hoped its latter days would be crowned with that rest and peace it so richly deserved. But "it was not in the cards." No sooner were the Madison Square companies fairly started on the road last season than Steele Mackaye, the proprietor, and the Messrs. Mallory, the foster papas, agreed to disagree. Mackaye deserted his offspring temporarily, and nursing his wrath instead of the baby, he began flooding the theatrical papers with big-lettered warnings to any provincial manager who would harbor the wailing Hazel. The paternity of the woe-beridden child was so disputed and confused that the country stood aghast at the probable forced orphanage of Hazel.

"Finally Mackaye took forcible possession once more, and made known his intention not only of playing the piece himself, but of letting it out to whomsoever he 'dem pleased.' So poor Hazel was divided into as many uncertain parts as a Chinese fiddle and slices offered for sale. One, or rather a pair, of nibblers at this tempting bait were E. B. Vosburg and Paul Nicholson. The two affable gentlemen took hold of a company and immediately commenced preparations for the road. A company was organized, paper ordered and rehearsals commenced. Vosburg, who had up to this time been in the employ of John A. Stevens, was at once dismissed by that gentleman, but nevertheless he looked exceedingly happy and grinned audibly while Nicholson walked the Square, dallying his tapering thumbs in the region of his vest's armholes.

"Everything looked rosy and golden for the nibblers. Old T. E. Morris was engaged to 'go it blind' as Dunstan Kirke; Miss Connie Thompson was going to be borne to glory in the tidal wave of the titular role, over whose woes enough tears have already been shed to float the largest ship on the Cunard line. Harry Vaughn was laying by a 'set' smile for Lord Travers, and Bella Gilbert was expected to sweep up crumbs of comfort with Dolly Dutton's broom. But while these roseate hues pervaded the theatrical centre of the city, equally interesting Kirke incidents were transpiring elsewhere Away down in the mysterious precincts of Wall street, the play of Plot and Counter Plot was being enacted. The scene is a law office, and the 'first heavy' and leading roles were being played by the Madison Square Theatre people. Amid the monotonous scratching of quill pens and the ticking of the stock indicators the dulcet tones of legal advisers could be heard. Like the real mother of the child which was brought before King Solomon, the Madison managers decided rather to lose all of their child than have it cut in two and quartered. So, last Saturday morning a bond was given, and an order of injunction prepared, restraining Vosburg, Nicholson, Steele Mackaye *et. al.*, from playing their initial engagement, at Stanford, or any other engagement until the proper judicial tribunal should decide whether or not they had a right to do so. Old T. E. Morris was served with the order at the depot Saturday morning by Mr. Appleton, who was there 'laying' for Vosburg.

"Lud Travers was sweetly dreaming the happy hours away, when he was aroused from his slumbers by the iron-bound restraining order, and Miss Thompson had her tears dried up by the documents at rehearsal Saturday morning. It was really quite hard on these innocent people, but it was pure unadulterated equity. The injunction is a sweeping one, and leaves the Madison Square Theatre the sole possession of the play until a full hearing of the case can be reached—which is not likely this season.

"At last accounts, the Mackaye-Vosburg company was hard at work rehearsing Won at Last, and the much fathered Hazel "has at least one less papa.

"Vosburg's face bears troubled lines enough for a first-class Russian war-map, and as for Nicholson you could not wink or smile on his hitherto genial countenance with a mallet and cold chisel. Thus endeth the first season.

"The Madison Square Theatre has already enjoined half-a-dozen companies from pirating their play, and they proposes a vigorous onslaught on all usurpers."

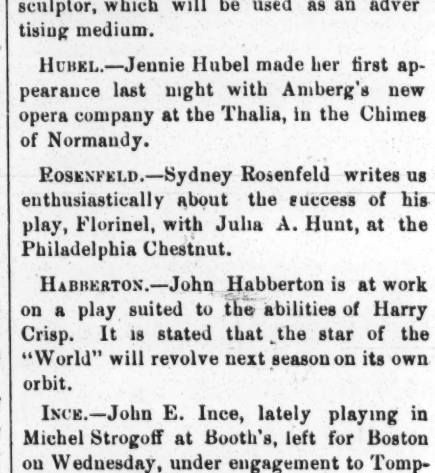
On Tuesday evening Steele Mackaye was served with an injunction citing him to appear in the Vosburg case. Mr. Mackaye expressed his opinion as follows:

"I shall not play my company on the 26th inst., as it is the day of the President's burial, but I shall open at Auburn, N. Y., on the 27th."

"Will you play Hazel Kirke?"

"If the matter is decided before leaving, yes, I certainly shall; if the Mallorys resort to their usual tricks and defer the matter, I shall open with Won at Last. I am not afraid to leave the matter to the courts. Mr. Vosburg will remain in the city until a decision is rendered. I have not been served with an injunction ordering my own company not to produce Hazel Kirke, but only with an injunction regarding the Vosburg company, and why do not the Mallorys restrain me? In case they do so I shall leave Hazel Kirke out of my repertoire, and shall produce Won at Last only.

Personal.



KNIGHT.—George Knight is the cleverest specialty actor who has gone on the dramatic stage. Stephen Fiske says he will be Jefferson's successor.

JARBEAU.—Vernona Jarbeau hasn't signed yet for the season, although several tempting offers have been made her.

WAKEMAN.—Annie Wakeman, who has been very ill, has recovered, and left for Pennsylvania with the Paulding company last Saturday.

ROSSI.—A large number of basso-relivo busts have just been finished by a New York sculptor, which will be used as an advertising medium.

HUBEL.—Jennie Hubel made her first appearance last night with Amberg's new opera company at the Thalia, in the Chimes of Normandy.

ROSENFELD.—Sydney Rosenfeld writes us enthusiastically about the success of his play, Florinel, with Julia A. Hunt, at the Philadelphia Chestnut.

HABBERTON.—John Habberton is at work on a play suited to the abilities of Harry Crisp. It is stated that the star of the "World" will revolve next season on its own orbit.

INCE.—John E. Ince, lately playing in Michel Strogoff at Booth's, left for Boston on Wednesday, under engagement to Tompkins and Hill, to play the French correspondent in that play.

BLANCHETT.—Charles E. Blanchett is now in Chicago, making arrangements for the Eastern advent of the Melville Comic Opera company, which opens at Haverly's new theatre in that city Oct. 17.

BURLEIGH.—Colonel John L. Burleigh, of Ann Arbor, an ex-state senator and newspaper editor, has entered the dramatic world as a full-fledged "star." His debut was as Othello at Jackson, Mich., last week.

NOBLES.—Milton Nobles writes to THE MIRROR from St. Louis as follows: "Interviews is an unqualified success. My engagement just closed was the best I have ever played here, receipts being nearly $6000."

DON.—Laura Don replaces Agnes Booth in Spiller's After the Opera combination after this week, being under engagement to appear in Mrs. Burnett's new play, Esmeralda, at the Madison Square Theatre.

OFFICIAL.—We are asked officially to state that the advertisement of a prominent lady star, which made its appearance for the first time in last week's *Wolf in Sheep's Clothing*, was unauthorized, and will not be paid for.

BOOTH.—Edwin Booth's company began rehearsals Tuesday morning. Mr. Booth is conducting the rehearsals personally. From the array of names there is every reason to believe his support will constitute the ablest legitimate company in the world.

HANLON LEES.—The best pantomimists New York has ever seen are at the Park. They have made a hit, and time is left open for them six months in advance. They should run that length of time, producing their other pieces and more novel tricks meanwhile.

WETHERILL.—Samuel E. Wetherill, Harry Sargent's business manager, will meet the steamer which brings M'lle Rhea to America, at Sandy Hook in a steam yacht which will contain members of the press, the company to support the lady and a few invited guests.

DIFFERENCE.—A look in at Haverly's Fourteenth Street yesterday afternoon showed the house to represent about $50. Harry Mann informs us that this is a falling off of about $800 from last Wednesday's matinee receipts. Niblo's, the Grand Opera House, and the other places giving the usual afternoon performances, were slimly attended.

SEFTON.—The remains of the late Joseph O. Sefton were interred at Detroit, Mich., on last Monday. Mr. and Mrs. Owen Fawcett, W. H. Power, Charles Fostelle, Manager Fred. C. Whitney, and a number of other professional friends were present. Floral tributes were presented by Messrs. Power, Fostelle and Whitney.

Pen and Pencil.

Looking around at the audience I see very few critics are here to sit down on Madame Favart, but the Fifth Avenue is filled with a very swell audience which looks better and answers quite as well as if the newspaper fellows were sitting in their aisle seats up and down the centre of the house. Musically Favart proves to be a failure. Dramatically it is pretty well done. Yards of expensive silk for costumes, hundreds of good dollars for big salaried principals, splendid stage management and lots of hard work are a few of the features of this production, but my respect for the judgment of Messrs. Comley and Barton suffers a severe shock, as it

necessarily would when those very estimable gentlemen spend a small fortune on a stupid, unattractive opera bouffe. It is like taking tripe or sausage to a confectioner and having it frosted over in fanciful and fairy-like designs. Favart is a piece of musical tripe which no amount of "fixings" succeed in mystifying us to such a degree that we can for a moment look

upon it as a thing of beauty. When done at the London Strand, Offenbach's music was the rage, and it is perhaps not strange that the British public swallowed Madame Favart for the sake of the name attached to it.

The real delight and pleasure of the even-

ing is an Englishman named Leslie—Frederick Leslie. By all odds he is the best importation we've had in a good while. His voice is full and strong, his appearance is manly, and his manner is as dashing as that of a plumed cavalier. A better young man for this business I have not seen in several seasons. Dressed as the cook he looks as dainty as a flaky patty, and from such a figure of culinary exquisiteness what impressionable belle could resist the temptation of a boiled onion? Ah, *Dio mio!* What flutters Frederick is destined to create among the fair and fond ones of this city! To quote the favorite adjective of Pontsable, in the disguise of the servant in Act Second, the English importation is truly "delicious." Not that his face is handsome—for it isn't. The mouth is straight and inexpressive; the chin is old womanish, and the hands and feet are large and awkward. But there is always something attractive to masculine and feminine alike in a pair of broad shoulders, an

honest eye, and a manly mien. These are Leslie's chief personal charms. The obelisk tenor, who sings in a brassy voice the part of De Boispereau, realizes this, no doubt, for his carroty wig bristles with envy when Monsieur Favart is on the stage.

Fresh from the failure of Gibraltar in Lunnon town, John Howson is appropriately cast for the broken down and broken up *roue*, the Marquis de Pontsable. He plays it very well and sings it very badly; his assumption of aged vivacity and rheumatic grace is capital. As an actor, generally speaking, I don't like this gentleman, but in the present case, like his black majesty, he must be given his due. If Howson had a voice suited for any other purpose than burlesque he would fill this role as

well as Mezieres, who did it marvelously well with Paola Marie at this identical theatre two seasons ago. But all things considered, his representation cannot be complained of, although he should change his big type for Leslie's small ditto on the programme.

Suzanne's papa is our old friend Crab of Billee Taylor association, togged out in

military garb. His make up is a perfect study in carmine, and his acting is something distressing. Hamilton will remain "an unfortunate villain" until he rubs off his roughness and pumice-stones himself into

an actor. A watchman's rattle would answer quite as well as this gentleman for the part of Major Cotiguac. This noisy individual's daughter (in the opera) is as sweet as

a peach, with the fuzz wiped off. Marie Jansen's her real name, and she's a little woman whom I'll always be glad to see—on the stage.

A most extraordinary costume is that of the female "milingtary," which constitutes Pontsable's bodyguard. A combination of queer white satin swallow-tail coat, long

stockings and powdered wig gives the soldiery a singular appearance. It was designed, no doubt, to display the forms divine of Comley and Barton's picked chorus. From this point of view it is a superb, an astounding success.

The third act is progressing with Catharine Lewis and John Howson on the stage. The shrugs and kicks and smiles of the Lewis are readily understood, but the peo-

ple lean forward in their seats to hear something of the musical voice which a bad cold has sent down into the cellar. There is a sudden pause. An announcement is made from the stage by a man whose lips quiver and whose limbs tremble——

The President is dead.

The players on the stage are paralyzed; silently the painted curtain rolls down, and the barrel falls with a dull thud, which sounds like the dropping of earth upon a coffin. A crushing, painful hush hangs over the assemblage of gaily-dressed woman and evening-attired men—a hush which is all the more noticeable because of the merriment and laughter of a moment ago. A shrill-voiced newsboy in the street is heard crying "extra," and in solemn silence the people go out into the street. The theatre is left in the shadow which Death's act-drop brings to it.

PEN.

Amicably Adjusted.

"The matter regarding the disputed contract given by Samuel Piercy to Henry E. Abbey has at last been amicably arranged," said Frank L. Gardner to a MIRROR reporter. "Mr. Piercy is under engagement with Mr. Abbey to support Edwin Booth. The contract was signed by Piercy before he consulted with me, and when I learned the fact, I personally went to Mr. Abbey, and told him that I was anxious to retain Piercy as a member of my company. You see he has been closely identified with the Legion of Honor from its foundation, and had done much toward making it a success. I therefore did not feel as if I could lose his services. Upon hearing my explanation, Mr. Abbey and I arrived at an arrangement. The matter is settled in this way: Mr. Piercy will support Mr. Booth during his New York engagement, and then will return to my company. During his absence Harry Lee, by kind permission of the Madison Square Theatre, will assume Mr. Piercy's role in the company. It is a bit of managerial courtesy all around, and I am very glad the matter has been so easily settled."

During a subsequent conversation, Mr. Piercy explained to the reporter his motives in leaving Mr. Gardner for Mr. Abbey. Said the gentleman:

"As you probably know, Mr. Morrison myself and wife, were identified with the play The Legion of Honor from its foundation. My wife was taken ill and died when we were on the road. The thought of continuing another season with the company where we had both been together was horrible to me, and as I wanted work to relieve my mind from care, I signed a contract to support Booth. You saw me only play The Legion of Honor, while Booth will have a varied repertoire, which will make constant study an essential, and that is what I need to relieve my mind. When Mr. Gardner heard of my action he went to Abbey and had a talk with him, and the matter is arranged as he explained it to you." At this juncture Mr. Morrison entered, and in answer to a question explained his attitude in the matter:

"When in Fredericksburg I received a telegram from a New York dramatic agency: 'Mr. Piercy has signed with Booth. Will you go, too?' I answered 'Yes.' The matter reached Mr. Gardner's ears, and he came to me, and so strongly presented his case that I did not feel justified in leaving his company. I therefore shall remain with the Legion of Honor, and after the New York engagement of Mr. Booth the return of Mr. Piercy will make the company substantially the same as it was when founded.

Australian Theatres.

"I suppose you wish information regarding Australian theatrical matters?" said Mr. Arthur Garner, the manager of the Theatre Royal, at Sidney, Australia, while standing in the lobby of the Madison Square. "Firstly, I have purchased the sole right to produce The Professor of Mr. Gillette and the Madison Square management in our colonies. I am in America simply on a pleasure trip, but happened to see the play one evening, and liked it so much that I concluded to invest. I shall produce it in Melbourne between October next and Christmas."

"What have you to say regarding the outlook in Australia for theatrical business?" asked the reporter.

"Heretofore managers have held to the stock system, but a year or so ago I took out an English comedy company from London, and it made a grand success. It upset all the conservative notions of our managers, and since then the combination system has become the ruling institution at my theatre—the Royal. Les Fille du Tambour Major, which was brought out from England by Mr. Musgrove, has been running for months—in fact, the one hundred and twenty-first night was announced before I started for America. At Sidney there are a number of theatres besides the one I control, but they are rather circumscribed in dimensions, and since the burning of the Victoria Theatre I have the largest in the city.

The Queens is a popular low-price house. Then there is Kelly and Leon's, which is not successful. The Gaiete is a small house; Charles Turner and Anice Montague are still playing there to good houses. In fact, the lower class of entertainments are given at those houses, and I have the only large house in Sidney. The greatest success in years is that of Mr. and Mrs. J. C. Williamson (Maggie Moore) in Struck Oil. Mr. Williamson is still playing, and has become associated with me in the management of my theatre in Sidney. I have just received a cablegram from him, stating that we have secured the Theatre Royal at Melbourne, and as I have already a house called Garner's Theatre in Adelaide, we now are proprietors of a theatre in the three principal cities of Australia, viz: Melbourne, Sidney, and Adelaide. Hereafter, we can give a long engagement to any foreign combination. I may take out an American attraction later in the season."

"Do you think it would pay American stars to visit Australia?"

"Yes, I am certain of it. A combination of merit can play nine months each in Melbourne and Sidney. Adelaide is good for a month; then Ballarat, Geelong, and a few other smaller cities are good for three or four months. There is enough business to warrant a two years' engagement with any first-class American attraction in Australia alone. Then there is a good field in New Zealand. Auckland, Wellington, Christ Church, and Dunedin, are fair-sized cities, where four months could be spent very profitably. The usual star draws about £600 sterling weekly. Of course the distance from town to town is much greater in the colonies than in America, but then a company stays longer in a place, so it strikes an even balance.

"How about opera companies?"

"Grand opera is not good for much. Comic opera and variety does very well. But sterling attractions, such as emotional or Shakesperean roles, always make the most money. In Melbourne there is the Theatre Royal, the Opera House, which is devoted strictly to opera, and the Bijou and Princess Theatres. All are well managed and are very successful. We do not advertise as extensively as you Americans do. However, it is a good idea, as Cole's Circus found out when they visited us. They made lots of money by the use of display printing. By the way, J. C. Williamson has bought Hazel Kyrke for Australia, and we will produce it jointly over our new circuit."

"How long does the season last with you?"

"I always paid one hundred and four weeks consecutive salaries, and only closed the theatre during New Years and Christmas, which is required by law. There is Louse Pomeroy, who essays Shakesperean roles. She is successful, and is now at Adelaide. She is supported by W. H. Leake, who came out with My Partner. He did not make a money success, although he did score an artistic one, and that is about all the news I know of. I shall leave for San Francisco soon, but shall probably return to New York before leaving for Australia."

Twelve Jolly Bachelors.

This is the title of a new comic opera—libretto by Deen Delmont, and the music by Edward I. Darling—recently purchased by Messrs. Stevens and Murtha, of the Windsor Theatre, who are preparing to put it into active operation. They are quite enthusiastic regarding its merits, and believe it will eclipse everything in the comic opera line that has yet been produced. The music is spoken of as decidedly original and refreshing, while the plot and dialogue are unique and entertaining. Jeannie Winston was so captivated with it that she expressed a desire to play the principal part, and was immediately engaged by Stevens and Murtha. The story of the opera runs in this wise:

Twelve bachelors, of as many nationalities, living upon an island, and pledged to a life of celibacy, are discovered within the walls of Castle del Gozzo, celebrating the birthday of Lord John Foster. A forest hunt is proposed, and all exit upon a chorus. Two maidens, Annette and Dott, clamber over the wall. One of them discovers a decree, signed by Zanoni, Chief of the Bachelors. This gives the girls an idea of the characters who inhabit the castle, and they post themselves outside to await developments. The bachelors re-enter, and Zanoni says he had heard the blast of a hunter's horn within the forest. The incident prompts Lord John to relate a legend bearing upon the past history of Gozzo, to the end that in the year 1801 the island was occupied by three Grecian princes, who passed their time in hunting, and on a certain night they were carried off alive by three witches, whose chief enchantress was named Isabel.

Annette and Dott having overheard the legend, the former enters disguised as a witch, and informs the bachelors that they will be carried off alive, basing her authority for her prophecy upon the name Isabel. Lucille, the queen, then enters, accompanied by ten companions, and capture the bachelors, informing them that they are out upon a husband hunt. The bachelors regret that they cannot supply them with husbands, when Lucille claims the right to confiscate them bodily on the ground of it being Leap Year. The bachelors, excepting Zanoni, make their escape, and the maidens, excepting Lucille, go in search. Dott re-enters with Edgar, and announces that the bachelors were all captured. A funny scene occurs by the attempts of the maidens to get the bachelors over the wall. Ropes are procured, and each maiden attaches a bachelor to it. They then throw the ropes over the wall, clamber over themselves, and commence tugging away at the ropes until the bachelors are suspended in mid-air. While in this position they sing a supplicating dirge, when they are lowered to the stage and released. The bachelors are then invited to the maidens' rendezvous—a grotto—on the island of Cumino.

The second act opens upon the grotto, and a gondola, containing the twelve bachelors and twelve maidens, is floating lazily upon the water. The maidens confront the bachelors with a bold proposition of wedlock. They are inclined to assent, when Zanoni informs the maidens that they would wed them if they were the only women in the world. Zanoni offers to exterminate all other women except her companions, and create a nuptial privilege, and, followed by her retinue, is about to go, when Kimbo enters from a craft, and says he is there by command of three Grecian princes, who, in a joint message, bid their daughters heaven-speed in their husband hunt. The affair winds up by the twelve daughters finally capturing the Twelve Jolly Bachelors in the matrimonial net.

—When Frank L. Gardner and wife (Annie Graham) were in San Francisco, Mrs. Gardner had some photographs taken in an elegant costume. A year or more afterwards, as Mr. and Mrs. Gardner were "doing" a London picture gallery, they found that some enterprising English artist had copied the photograph taken in San Francisco. The picture was a large full-length portrait in crayon. Mr. Gardner purchased it, and has presented it to Frank B. Murtha, who has placed it in the lobby of the Windsor Theatre.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Richmond, Ind., 26, 27; Wheeling, W. Va., 28. 29; Columbus, O., Oct. 3. 4; Louisville, Ky., 5, 6, 7, 8; Nashville, Tenn., 10, 11, 12; Memphis, 13, 14, 15; New Orleans, 17, two weeks.

ANTHONY, ELLIS AND HATHAWAY'S CO.: Mobile, Ala., 23, 24; Galveston, Texas, 26, 27; Houston, 28, 29; Austin, 30, Oct. 1; San Antonio, 3, 4; Palestine, 5; Marshall, 6; Jefferson, 7; Shreveport, La., 8; Texarkana, Ark., 10.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, Aug. 29, eight weeks.

ADA GRAY: Auburn, N. Y., 22; Albion, 23, 24; Rochester, 26, week.

ANNIE PIXLEY: Boston, 19, two weeks; Providence, R. I., Oct. 3, week.

BENNETT AND MOULTON'S JUVENILE OPERA CO.: Richmond, Mass., 22; Winthrop, 23; Brunswick, 24; Biddeford, Me., 26; Kennebunk, 27; South Berwick, 28; Amesbury, 29; Hampton, 30.

BARRY AND FAY'S COMEDY CO.: St. Louis, Mo., 19, week.

BAIRD'S MINSTRELS: Amesbury, Mass., 22; Great Falls, N. H., 23; Dover, 24.

BAKER AND FARRON: Toronto, Can., 19, week; Peterboro, 26; Belleville, 27; Brockville, 28; Kingston, 29; Ottawa, 30, Oct. 1; Montreal, 3, week, thence through the New England circuit.

BARNEY MCAULEY: Boston, Mass., 19, two weeks; Brockton, Oct. 3; Taunton, 4; Pawtucket, R. I., 5; Providence, 6, 7, 8; Meriden, Conn, 10; New Britain, 11; Holyoke, Mass., 12; Northampton, 13; Greenfield, 14; Springfield, 15; Philadelphia, Pa., 17, week.

BARLOW, WILSON, PRIMROSE AND WEST'S MINSTRELS: Chicago, Ill., 19, week.

BROOKS, DICKSON AND CLAPHAM'S MINSTRELS: Ithaca, N. Y., 22.

BARTLEY CAMPBELL'S MY GERALDINE CO.: Philadelphia, Pa., 19, week.

BUFFALO BILL CO.: La Crosse, Ill., 22; St. Paul, Minn., 23, 24; Stillwater, 26; Minneapolis, 27.

BROOKS AND DICKSON'S WORLD COMB.: Haverly's Niblo's Theatre, New York city, 19, week.

CHARLOTTE THOMPSON: Leavenworth, Kan., 22; Kansas City, Mo., 23, 24; Indianapolis, Ind., 26, week.

COL. ROBINSON'S HUMPTY DUMPTY: Plymouth, Mass., 22; Lynn 23; Waltham, 24; Clinton, 25; Nashua, N. H., 26; Manchester, 27; Concord, 28.

CLARA LOUISE KELLOGG CONCERT CO.: Worcester, Mass., 29; Lowell, Oct. 3; Boston, 4; Cambridge, 6; Philadelphia, Pa., 10; Brooklyn, 11; Worcester, Mass., 12; Providence, R. I., 13.

CHAS. E. FORD'S OPERA TROUPE: Baltimore, Md., 19, week; Washington, D. C., 26, week; Philadelphia, Oct. 3, week; Richmond, Va., 10, week.

CHILD OF THE STATE (HOEY AND HARDIE): Wilmington, Del., 23; Trenton, N. J., 24; Richmond, Va., 28, 29, 30, Oct. 1.

CHARLES FORBES' CO.: Burlington, Ia., 23, 24; Keokuk, 26, 27; Hannibal, Mo., 28, 29, 30.

C. L. DAVIS (ALVIN JOSLIN): Buffalo, N. Y., 23, 24; Chicago, 26, week.

CLARKE-GAYLER CONNIE SOOGAH CO.: Baltimore, Md., 19, week; Easton, 26; Trenton, N. J., 27; New Brunswick, 28.

CLIMAX COMEDY CO.: Bethany, Mo., 19, week; Trenton, 26, week.

COLLIER'S BANKER'S DAUGHTER CO.: Bradford, Pa., 22; Oil City, 23; Indianapolis, Ind., 26, week; Lafayette, Oct. 3; Fort Wayne, 4; Adrian, Mich., 5; Detroit, 6, 7, 8; Port Huron, 10; Bay City, 11; East Saginaw, 12; Jackson, 13; Muskegon, 14; Grand Rapids, 15.

COMLEY BARTON COMIC OPERA CO.: New York City, 19, four weeks.

CORINNE MERRIEMAKERS: St. Johnsbury, Vt., 19, week; Montreal, Can., 26, 27; Montpelier, Vt., 28, 29; Concord, N. H., 30.

CORA VAN TASSEL DRAMATIC CO.: Hagerstown, Md., 22, 23, 24; Staunton, Va., 26, 27; Lynchburg, 28, 29.

DENMAN THOMPSON: Richmond, Ind., 22; Kokomo, 23; South Bend, 24; Chicago, 26, two weeks; Aurora, Oct. 1; Ottawa, 11; Galesburg, 12; Hannibal, 13; Jacksonville, 14; Springfield, 15; St. Louis, 17, week.

DEACON CRANKETT COMBINATION: Montreal, Can., 19, week.

DRAPER'S UNCLE TOM'S CABIN COMB.: Xenia, O., 22; Kenton, 23; Urbana, 24; Piqua, 26; East Saginaw, Mich, 27, 29.

EMILIE MELVILLE OPERA CO.: Salt Lake City, Utah, 22, 23, 24; Cheyenne, 26; Denver, Col., 27, 28, 29, 30, Oct. 1; Kansas City, Mo., 6, 7, 8; St. Louis, 10, week; Chicago, Ill., 17, week; Baltimore, Md., 24, week; Boston, Mass., 31, 8 weeks.

EMMA ABBOTT: New York City, Oct. 3, two weeks.

FIFTH AVENUE COMEDY COMPANY: New Britain, Conn., 22; Waterbury, 23; Willimantic, 24; New London, 26; Norwich, 27; Middletown, 28.

FELIX A. VINCENT'S COMB: Defiance, O., 26, week; Bellefontaine, Oct. 3, week.

FRANK CHANFRAU: Boston, 19, week.

FREDERICK PAULDING: Wheeling, W. Va., 22; Youngstown, O., 23; Columbus, 24; Springfield, 26; Dayton, 27; Louisville, Ky., 29, 30.

FLORENCE HERBERT: Bloomington, Ill., 20, week; Peoria, 27, week, through the State.

FRANK I. FRAYNE: North Adams, Mass., 22; New Haven, Conn., 23, 24; Meriden, 26; Springfield, Mass., 27; New Britain, Conn., 28; Providence, R. I., 29, 30.

FAY TEMPLETON OPERA CO.: Nashville, Tenn., 22; Indianapolis, Ind., 23, 24; Milwaukee, Wis., 26, week.

FLORENCE GILLETTE CO.: Lapeer, Mich., 26; Flint, 27; Lansing, 28; Ypsilanti, 29, 30; Albion, Oct. 1; Kalamazoo, 3; Jackson, 4.

GARDNER'S LEGION OF HONOR CO.: Windsor Theatre, New York City, 19, week; Patterson, N. J., 26; New Brunswick, 27; Newark, 28; Jersey City, 29, 30; Providence, R. I., Oct. 3, 4, 5; Fall River, Mass., 6; New Haven, Conn., 7, 8.

GUS WILLIAMS: Little Rock, Ark., 26, 27; Texarkana, 28; Jefferson, 29; Marshall, 30; Shreveport, Oct. 1; Palestine, 3; Houston, 4, 5; Galveston, 6, 7, 8; Brenham, 10; Austin, 11, 12; San Antonio, 13, 14; New Orleans, La., Oct. 16.

GENEVIEVE WARD: New York City, 26, four weeks.

GEORGE H. ADAMS' HUMPTY DUMPTY CO.: Shamokin, Pa., 22; Ashland, 23; Shenandoah, 24; Reading, 26; Lebanon, 27; Lancaster, 28; Columbus, 29; York, 30; Harrisburg, Oct. 1.

GULICK'S FURNISHED ROOMS: Minneapolis, Minn., 22; Stillwater, 23; Eau Claire, Wis., 24; St. Louis, 25, week; Chicago, Oct. 3, two weeks; Detroit, Mich., 17, week.

GEO. WALTER'S DRAMATIC CO.: Marysville, Mo., 19, week; Red Oak, Ia., 26, week.

GEO. W. HEATH'S CAMP FIRE CO.: Lewiston, Me., 22; Gardner, 23; Hallowell, 24; Waterville, 26; Augusta, 27; Biddeford, 28; Portsmouth, N. H., 29; Ipswich, 30; Lawrence, Mass., Oct. 1.

HILL'S ALL THE RAGE: Chicago, Ill., 12, two weeks; Aurora, 26; Ottawa, 27; Bloomington, 28; Galesburg, 29; Quincy, 30; Springfield, Oct. 1; St. Louis, Mo., 2, week.

HENRIETTA VADERS: Des Moines, Ia., 21, 22; Council Bluffs, 23.

HYDE AND BEHMAN: Chicago, 19, week.

HUBERT O'GRADY'S IRISH NATIONAL CO.: Montreal, Can., 22, 23, 24; Ottawa, 25, 26; Brockville, 27; Hamilton, 29; Toronto, 30, 31.

HOOLEY'S COMEDY CO.: Wooster, O., 22; Akron, 23; Warren, 24; Cleveland, 26, week; Pittsburg, Pa., Oct. 3.

HAGUE'S EUROPEAN MINSTRELS: Patterson, N. J., 22; Trenton, 23; Wilmington, Del., 24.

HAVERLY'S NEW MASTODON MINSTRELS: Charleston, S. C., 21, 22; Savanna, Ga., 23, 24; Macon, 26; Atlanta, 27, 28; Columbus, 29.

HERNE'S HEARTS OF OAK: Williamsburg, N. Y., 19, week; Allentown, Pa., 26; Wilkesbarre, 27; Pittston, 28; Scranton, 29; Williamsport, 30; Dunville, Oct. 1; Shamokin, 3; Reading 4; Harrisburg, 5; York, 6; Columbia, 7; Lancaster, 8.

HARRY WEBB'S NIP AND TUCK COMB.: Charlton, Iowa, 22, 23, 24.

JENNIE LEE "JO" COMB.: Pottsville, 22; Reading, 23; Lebanon, 24; Brooklyn, N. Y., 26, week.

JAY RIAL'S HUMPTY DUMPTY: New Haven, Conn., 19, week.

JOSEPH MURPHY: Marlboro, Mass., 22; Springfield, 23; Greenfield, 24; Boston, 26, week; Amsterdam, N. Y., Oct. 3; Syracuse, 4, 5, 6; Rochester, 7, 8.

JOSEPH JEFFERSON: Union Sq. Theatre, New York City, 12, two weeks.

JOHNSTON AND MILLER: Macon, Ga, 22; Milledgeville, 23, 24; Augusta, 26, 27; Athens, 28, 29; Atlanta, 30, Oct. 1; Rome, 3; Talladega, Ala, 4; Demopolis, 5; Meridian, Miss., 6; Vicksburg, 7, 8; Jackson, 10; Canton, 11; Holly Springs, 12; Bolivar, Tenn., 13; Jackson, 14, 15.

JOHN E. OWENS: Norfolk, Va., 22; Raleigh, N. C., 23, 24; Wilmington, 26, 27; Charleston, S. C., 28; Columbia, 29.

JARRETT'S FUN ON THE BRISTOL: Boston, Mass., 19, two weeks.

JOHN T. RAYMOND: Meriden, Conn., 22; Hartford, 23, 24; Providence, R. I., 26, 27, 28; Worcester, Mass., 29; Springfield, 30; Holyoke, Oct. 1; Albany, N. Y., 3, 4, 5; Troy, 6, 7, 8.

JOLLITIES CO.: Albany, N. Y., 22.

KUNKEL'S NIGHTINGALE MINSTRELS: Staunton, Va., 22; Lynchburg, 23. 24; Danville, 26.

JOHN MCCULLOUGH: Milwaukee, Wis., 19, week.

JOHN A. STEVENS: Lowell, Mass., 22; Haverhill, 23; Brockton, 24; Boston, 26, two weeks.

LAWRENCE BARRETT DRAMATIC COMB.: Titusville, 22; Bradford, 23, 24; New York City, Oct. 3, two weeks.

LEAVITT'S SPECIALTY CO.: New York, 19, two weeks.

LEAVITT'S RENTZ SANTLEY NOVELTY CO.: Philadelphia, 26, week; Pittsburg, Oct. 3, week.

LEAVITT'S RENTZ MINSTRELS: Milleville, N. Y., 22; Port Henry, 23; Fort Edwards, 24; Glens Falls, 26; Saratoga, 27; Greenwich, 28; Cambridge, 29.

LESTER COMBINATION: Logansport, Ind., 19, week; Akron, O., 26, week.

LILLIPUTIAN OPERA CO.: Westfield, N. Y., 24; North East, Pa., 26: Erie, 27; Warren, O., 28; New Lisbon, 29; Canton, 30 Oct. 1; Alliance, 3.

MARIE PRESCOTT: Detroit, Mich., 26, 27, 28 and 29; Lansing, 30; Jackson, Oct. 1.

MADISON SQUARE THEATRE CO.: Toronto, Can., 22, 23, 24; Montreal, 26, week.

MAGGIE MITCHELL: Cincinnati, O., 19, two weeks.

MAX FEHRMANN'S COMB.: San Francisco, 19, seven weeks.

MITCHELL'S PLEASURE PARTY: St. Louis, 19, week; Milwaukee, 25, week; Cincinnati, O., Oct. 3, week.

M. B. CURTIS' SAM'L OF POSEN COMB.: Detroit, Mich., 21, 22, 23, 24; Dayton, O., 26; Columbus, 27, 28; Lexington, Ky., 29; Chattanooga, Tenn., 30; Rome, Ga., Oct. 1; Atlanta, 3, 4, 5.

MILTON NOBLES: Waco, Texas, 23, 24; Austin, 26; Houston, 27, 28; Galveston, 29, 30; New Orleans, La., Oct. 2, week.

MARY ANDERSON: Troy, N. Y. 26, 27, 28; Utica, 29; Syracuse, 30, Oct. 1; Rochester, 3, 4; Elmira, 5.

MY PARTNER (Aldrich and Parsloe) Boston, 19, two weeks.

MR. AND MRS. W. J. FLORENCE: Philadelphia, Pa., 19, week; Lancaster, 26.

MR. AND MRS. GEO. S. KNIGHT: Grand Opera House, N. Y., 19, week; Windsor Theatre, 26, week.

MINER ROONEY COMB.: Newark, N. J., 19, week; New York, 26, week; Albany, N. Y., Oct. 3, week; Buffalo, 10, week; Pittsburg, Pa., 17, week; Wheeling, W. Va., 24, 25.

NAT C. GOODWIN: Pittsburg, PA, week; Cleveland, 26, week; Wheeling, W. Va., Oct. 3, 4, 5, 6.

NEEDLES AND PINS COMB.: Jackson, Mich., 13; Adrian, 14; Ypsilanti, 15; Albion, 16; Ann Arbor, 17; Detroit, 19. 20.

NEIL BURGESS' WIDOW BEDOT COMEDY CO.: Boston, Mass, 19, week; Brockton, 26; Chelsea, 27; Lynn, 28; Salem, 29; Gloucester, 30.

ONE HUNDRED WIVES: Rochester, N. Y., 22; London, Can., 23, 24; Detroit, Mich., 28, 29, 30, Oct. 1.

OLD SHIPMATES COMB. (Frank Mordaunt): Bay City, Mich., 22; Grand Rapids, 23, 24; Ann Arbor, 26; Jackson, 27; Battle Creek, 28; Springfield, Ill., 29; Decatur, 30; Bloomington, Oct. 1.

ONLY A FARMER'S DAUGHTER (LILLIAN CLEVES): Dunkirk, N. Y., 23; Ashtabula, O., 24; Tiffin, 26; Fremont, 27; Adrian, Mich., 28, 29, 30, Oct. 1.

OLIVER DOUD BYRON: Jersey City, 22, 23, 24; Windsor, New York, 26 week; Danbury, Conn., Oct. 3; Bridgeport, 4; New Britain, 5; Hartford, 6; Meriden, 7; New Haven, 8.

PROF. HARTZ: Toledo, O., 21, five nights.

RICE EVANGELINE CO.: Lawrence, Kan., 22; Topeka, 23, 24; Emporia, 26; Wichita, 27, 28; Hutchinson, 29; Pueblo, Col., 30, Oct. 1; Leadville, 3, week; Denver, 10, week.

ROBSON AND CRANE: Chicago, 12, two weeks; South Bend, Ind., 26; Fort Wayne, 27; Springfield, O., 28; Columbus, 29, 30, Oct. 1; Cleveland, Oct. 3, week.

ROSSI DRAMATIC CO.: Boston, Mass., October 3, two weeks; New York city, 17, two weeks.

ROSE EYTINGE IN FELICIA: Jackson, Mich., 22, 23; Sandusky, O., 24.

ROGERS-PALMER-GRAHAM CO.: Montreal, Can., 26, week; Troy, N. Y., Oct. 3, three nights; Albany, 6, 7, 8; Boston, Mass., 10, week.

SPILLER'S AFTER THE OPERA: Philadelphia, Pa., 19, week; Albany, N. Y., 26; Troy, 27.

SPILLER'S ROOMS FOR RENT CO.: Allentown, Pa., 22; Newark, N. J., 23, 24; Jersey City, 26, 27, 28; South Norwalk, Conn., 29; New Haven, 30, Oct. 1; Ansonia, 3; Hartford, 4; New London, 5; Meridan, 6; Norwich, 7; Woonsocket, R. I., 8.

SPRAGUE'S NOVELTY CO.: Pittsburg, Pa., 19; Baltimore, Md., 26, week.

SAMUEL COLVILLE'S MICHAEL STROGOFF: Booth's Theatre, New York city, 12, week.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Indianapolis, Ind., 22, 23, 24; Cincinnati, 26, week; Dayton, O., Oct. 3; Springfield, 4; Columbus, 5; Zanesville, 6; Wheeling, 7; Cumberland, Md., 8; Brooklyn, N. Y., 10, week.

SALSBURY'S TROUBADORS: Chicago, Ill., 19, week; Grand Rapids, Mich., 26, week; Detroit, Oct. 3, week.

SMITH AND HAWLEY'S NEEDLES AND PINS COMB.: South Bend, Ind., 22.

THE TOURISTS: Newport, R. I., 22; Fall River, Mass., 23; Lawrence, 24.

THOMAS W. KEENE: Cincinnati, O., 19, two weeks; Chicago, Ill., Oct. 3, two weeks.

TONY DENIER'S HUMPTY DUMPTY: Bowling Green, Ky., 22; Nashville, Tenn., 23, 24; Dallas, Tex., Oct. 14, 15; Brenham, 17; Austin, 18, 19, 20; San Antonio, 21, 22; Houston, 24, 25; Galveston, 26, 27, 28; New Orleans, La., 30.

TONY PASTOR'S CO: New York City, 16, week.

THE VILLAS: Lebanon, O., 22, 23; Sidney, 28, 29, 30.

VOKES FAMILY: Louisville, Ky., 19, week.

WILBUR OPERA CO.: Baltimore, 26, week.

WILLIAM STAFFORD: Charlotte, Mich., 23; Adrian, 24; Fremont, O., 26; Fostoria, 27; Lima, 28; Bucyrus, 29, 30; Mount Vernon, Oct. 1; Newark, 3; Urbana, 4; Springfield, 5.

SAN FRANCISCO.

Baldwin's Theatre (Thomas Maguire, manager): The Danicheffs was continued during the past week to averagely good business. Jeffreys Lewis withdrew from the cast on the 16th for some reason best known to herself, and her part of Anna was creditably filled at short notice by Rose Osborne. Bartley Campbell's Galley Slave is the attraction this week till Thursday, and is very acceptably given. Osmond Tearle as Sidney Norcott, Gerald Eyre as the Baron, and Ethel Arden as Francesca, are especially good, the rest of the cast being fair. Jeffreys-Lewis reappears 13th as Cicely Blaine. Gerald Eyre takes his benefit 15th, when A Celebrated Case will be given, and on 16th E. T. Stetson commences an engagement, appearing in Kentuck, Neck and Neck, Red Pocket Book, Marble Heart, Rosedale, etc. The contemplated season of Italian opera has been abandoned, and will not take place at this house as announced.

Bush Street Theatre (Chas. E. Locke, proprietor): The new Emelie Melville Opera company continues to do a phenomenally large business. The desire to see Patience was so great that it was kept on all last week except Saturday, and will be given to-night, 13th, Thursday and Saturday matinee and evening. Boccaccio was given 17th for the benefit of Max Freeman, and charmingly rendered. Grace Plaisted was well received on her reappearance. Miss Melville's excellence as Boccaccio is too well known to require any more praise. It is a perfect performance in every respect, and one of her best characters. The Pirates of Penzance was given 12th to a very full and fashionable house for the benefit of Tom Cassell, who is a great favorite here. Chas. W. Dungan takes a benefit 15th, appearing in Chimes of Normandy, and the fair Emilie herself receives a complimentary testimonial on the 16th, and will appear for the first time as Prince Methusalem. The company leave for Salt Lake City 18th. Max Freeman as Uncle Isaac 19th.

Winter Garden (M. A. Kennedy, manager): La Fille du Tambour Major is drawing well.

Tivoli Gardens (Kreling Brothers, proprietors): Satanella for the eighth and last week. Crown Diamonds 19th.

Items: Walter Leman, the veteran actor, who was the Republican nominee for Public Administrator, has been elected by an overwhelming majority.—Houseworth, the well-known photographer, has just finished some elegant panel photographs of Emilie Melville. They will be used for advertising purposes by her on her Eastern trip.—E. T. Stetson and company, who have been playing in Oakland past week, commence a brief engagement at the Baldwin Theatre 16th, prior to their tour to Oregon and British Columbia. Stetson has now a most excellent company.—The *Daily Alta* of 11th has the following: "The latest New York MIRROR contains excellent likenesses of Gerald Eyre and John McCullough. In this respect, by the way, THE MIRROR certainly excels its rivals. The same paper also contains interesting material taken from the private letter of a professional in this city, which gives a different phase to Amory Sullivan's plaint regarding his local managerial experience, as published in the previous issue of that journal."—The ceremony of laying of the corner stone of the new Crystal Palace Garden was witnessed by a large number of people on the 10th. I have described the building fully in these columns. Suffice it to say that it will probably be the finest thing of the kind in the United States, and will be finished next Spring. Chas. Rieck will be manager, and I certainly know of no one better able to superintend this monster amusement enterprise than he. M. A. Kennedy's name has been mentioned in this connection by an unreliable so called dramatic paper, and he states that he has had no idea of associating himself in the management, and if he did, it would not interfere in the least with Mr. Rieck, who is general manager. If Mr. Kennedy is engaged he will simply be manager of the amusement department.—Onzalo, who is said to be an "invisible trapezist," and who arrived on the last Australian steamer, commences a brief engagement here prior to his departure East.—Charles H. Goodwin, treasurer of Baldwin's Theatre, had a $1300 house for his benefit at the California Theatre 11th; Campbell's Galley Slave and an olio was the bill.—Will H. Bray, who was with The Tourists last season, and who remained here when they disbanded, leaves for New York to-morrow.—The Fabbri English Opera season commences at the California Theatre 19th, opening with Carmen; Miss d'Arona is the prima donna.—Sam Rickey, the erratic, and once very popular Irish comedian, arrived yesterday from an extended sojourn in the antipodes.

NEW ORLEANS.

Items: Shelby, Pullman and Hamilton's Circus promise us a short visit in a few days, and shortly thereafter Forepaugh's Show is expected. Both companies are doing extensive billing, and we are likely to have a circus boom for the next few weeks.—Manager Bidwell will open the doors of the Academy of Music for the season 25th, the attraction being the new Irish play of Eviction, by Charles E. Verner's Dramatic company.—The St. Charles Theatre will be opened to the public on the evening of Oct. 2, when Haverly's New Mastodons will pay us a week's visit.—The Grand Opera House will open its season about Oct. 15 with B., W., P. and W.'s Minstrels.—Manager John W. Norton is in the city looking after business and being entertained by his hosts of friends.—Nat. Burbank, the able and popular dramatic critic of the New Orleans *Picayune*, has returned from his Summer jaunt looking well and hearty.—Manager Bidwell is expected to arrive in the city very soon, prepared to inaugurate a vigorous Winter campaign.—The lovers of opera are rallying to Mr. Davis' call, and already a list of subscribers sufficiently strong to insure success for the Strakosch season has been secured.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The advent of Denman Thompson in Josh Whitcomb was not marked by the success the engagement had warranted. His characterization of his role is too widely known to require comment. Julia Wilson as Tot is as diminutive and attractive as ever. Isabella Coe and Alice Steward Logan rendered efficient support. The closing act representing Uncle Josh's New England home reflected creditably on DeWitt C. Waugh's merits as a scenic artist. For the current two weeks Maggie Mitchell will be the attraction, presenting Fanchon, Jane Eyre, and The Pearl of Savoy. There is some anxiety to witness the new play, Little Savage, which is in active rehearsal, and which will be the marked feature of the second week.

Robinson's Opera House (R. E. J. Miles, manager): The Vokes Family closed a successful engagement 17th. Their performances are substantially the same as that witnessed years ago. Thomas W. Keene, who last season played so successful an engagement at Pike's, opens a two weeks engagement 19th, with Richard III as the initial attraction. Richelieu, Hamlet and Macbeth are to follow. Samuel Colville's World combination is underlined for week of Oct. 3.

Heuck's Opera House (James Collins, manager): The Specialty company hastily banded together by the management was not accorded an attendance in keeping with its merits. A number of the acts were first class, notably so those of the Landis Bros., Cora Cardigan, Annie Boyd and the Ronaldo Bros. The dramatic part of the programme, entitled Life in the South, another version of The Octoroon, was cleverly rendered by W. L. Gleason and Ad. Weaver. During the current week Prof. Hermann will give a series of Soirees Diabolique, Across the Danube, followed 26th by Sol Smith Russell in Edgewood Folks. Mitchell's Pleasure Party is underlined for week of Oct. 3d in Fun on the Rhine.

Coliseum Opera House (James Douglas, manager): Dominick Murray in his own drama, Innocent, or The Gambler's Crime, terminated a successful engagement 17th. The drama is of the sensational order, and the star impersonates a number of characters in a pleasing manner. The support was made up largely of amateur talent. J. W. Wallace, a new star on the local horizon, opens 19th in his own drama, The Destroying Angels, which is said to resemble The Danites in construction and plot. John and Maggie Fielding, the popular sketch artists, will also appear.

Vine Street Opera House (Thos. E. Snelbaker, manager): Business has been excellent throughout the week at the "Goldmine." The Lynn Sisters, Gertie and Lottie, are clever artistes, and with a little toning down, their acts will insure them a warm reception at any time. The Vivian Sisters, George Homer and Georgie Lingard in sketches, and the Irish team, Murray and Murphy, created favorable impressions, and have all been retained. The programme will be strengthened during the current week by the accession of the American Four, Pettengill, Gale, Daily and Hoey; Hettinger and Nebbe, Hebraic artists, and Lizzie Dervous, serio comic. Colonel Snelbaker is sparing no pains to make his theatre popular, and is meeting with deserved recognition.

Items: Little Frankie Jones was added to the World Dramatic and Specialty combination at Heuck's last week, and his imitations of Pat Rooney were heartily applauded.—The Roman Students, under John G. Magle's management, close a fairly successful engagement at the Highland House during the current week.—Manager Snelbaker is seriously debating the advisability of playing the rival Mazeppas, Maud Forrester and Louise Buckingham, at his house on alternate nights.

BALTIMORE.

Holliday Street Theatre (Jno. W. Albaugh, manager): The Harrisons in Photos played to fair business during the week. The piece is about the same as when it was given here last season, there being little or no new business added. Alice Harrison sprained her ankle and was unable to appear the latter part of the week; her place was filled quite creditably by her sister. Louis Harrison is as funny as ever; George Howard appeared to advantage as Belvidere Porter; Marguerite Selvi, the female tenor was disappointing; the balance of the company was good. Next week George Clarke in Connie Soogah; Hague's London Minstrels 26th.

Ford's Opera House (John T. Ford, proprietor): The audiences were limited only by the size of the house, for, like Haverly's Minstrels, they were very Mastodon like. All the old favorites were enthusiastically received. Billy Emerson, Billy Rice, Sam Devere and Pete Mack. Leon is a new feature, and in black opera was quite successful. The clog dancing was a feature. Next week Charles E. Ford's Comic Opera company in Gilbert and Sullivan's Patience; Bartley Campbell's Galley Slave, with Maude Granger as the star, 26th.

Monumental Theatre (Ad. Kernan, manager): The bill this week was another good one, and business very fair. The singing of the Devoe Sisters, the funny oddities of Harry Richmond, and the ridiculous situations of Dan Maloney's Raffle kept the audience in good humor for two hours. Next week Langdon and Allison's Swift and Sure combination; Jennie Hughes, Kate Montrose (serio comic vocalist), Booker Brothers—George and Harry (eccentric comedians), the Maxwells (sketch artists), Daisy Norwood (serio-comic), Ripley and Reed (musical team), and Minnie Oscar Gray and W. T. Stephens in Swift and Sure.

Front Street Theatre (Dan. A. Kelly, manager): The Leonzo Brothers appeared as principal support to their dogs—Brandy and Tiger—in a highly sensational drama, Avenged; the scenery and stage-dressing were excellent, and the support given by the stock company was quite equal to the stars. The variety portion of the bill was quite good; Williams and Pickert did some very artistic dancing, and Williams and Morton gave a neat Irish turn; Minnie Farrell sang a nice selection of songs, and Lewis Baker's aged darkey specialties were well received. Next week J. Z Little in the sensational drama, Saved from the Wreck. In the olio, Marr Brothers, Kitty Gardner, Dick Morosco, Walter Mack, Lew Baker and Billy Kennedy.

Item: The Academy of Music will open 19th, with the Wilbur Opera company in the Mascotte; Rose Evtinge in Felicia October 3d.

ST. LOUIS.

People's Theatre (Robertson and Mitchell, proprietors): This magnificent temple of dramatic art is a brilliant success, the acoustics being superb—indeed perfect; the stage a marvel of intricate mechanism, the interior extremely elegant, and in every detail it is a model. The Lingards presented their version of La Temptation, and it was a fine performance. They presented in succession Stolen Kisses, New Magdalen, Charity and Frou Frou. Barry and Fay's Muldoon Picnic Comedy combination open 18th.

Olympic Theatre (Charles A. Spalding, manager): Hermann, the magician, opened 11th to fair business which has continued during the week. His tricks are mostly new, although he retains many of his inimitable sleight of hand feats. Gus Williams in Wanted, a Carpenter, 18th.

Grand Opera House (John W. Norton, manager): Milton Nobles filled out the early part of this week with the perennial Phœnix. The audiences were large downstairs, crowded upstairs, and this graphic piece of sensationalism does not seem to lose a jot of its popularity. Mr. Nobles new comedy of Interviews, or Bright Bohemia, was presented to a big house 15th. It was a very decided success, and after some trimming will rank as the best of Mr. Nobles' works. The characters are all well drawn, but the chief interest centres upon the reporter, as drawn by Nobles, and the heiress who finds a tender place in her bosom for the Ishmaelite. Nobles dressed the part rationally, and although the character was *outre* in the main, there were many salient points and clever touches, which were quickly recognized by the large squad of newspaper men present. Some of the dialogue is quite brilliant, and some lines on Bohemia, introduced incidentally, deserve high praise for their feeling and pathos; while in the dialogue there are some absolutely brilliant mots and bits of philosophy—enough, indeed, to permit Mr. Nobles to dispense with such ancient chestnuts as "Who fills your jails?" There is some ultra sentiment in regard to the paper man's great benevolence which is perhaps overdrawn. In the main, it is a fair piece of character work, and demonstrates the artist in Mr. Nobles more than in anything he has yet undertaken. Ida Lewis was exceedingly sweet and sparkling in Florence, and Alonzo Schwartz was funny in a German part. The other characters were all cleverly attended to. The piece was in "six interviews," and on the first night it was after twelve when the curtain fell on the last scene. W. C. Mitchell's Ovr Goblins opens Sunday, 18th.

Pope's Theatre (Charles Pope, manager): The week has proved a thin one at Pope's, Verner's Eviction party failing to draw to any extent. Poor people are at least well fed and sheltered out in this part of the world, and their sympathies do not take a dramatic turn, although they chip in as readily as any in the land when called upon to aid their fellow beings. The piece is sombre, and but fairly acted. The Original Big Four Minstrels open 18th.

Items: Manager Norton has returned from New Orleans, where he has been on a trip to look after his interests there.—Underlinings for 26th: Rice's Surprise Party at Grand Opera House; Vokes Family at the Olympic; Jay Rial's Uncle Tom's Cabin at Popes.—In one of Herrman's tricks (the cabinet illusion) he engages the services of a bright little darkey, who is supposed to be in the cabinet, and while the magician is calling him he is cutting around to the street to come in the front door, and thus surprise the audience and, presumptively, the magician. Now, the average Hibernian policeman of St. Louis does not bet high upon the extreme honesty and integrity of African cousin, and on Wednesday night while the little darkey was spinning down Fifth street he was collared and taken down to the Chestnut street station. An usher came and told Herrman the boy had been arrested. He looked cheap and the trick was partially spoiled but he said nothing.—The improvements on the front of the Grand Opera House are rapidly being completed. They will make it a handsome building outside as well as inside.—John M. Amweg writes that he has been re-engaged by Ford for another year. Young "Gaily" will be an attraction for the troupe.

BROOKLYN.

Haverly's Brooklyn Theatre. (J. H. Haverly, manager): The Galley Slave was presented on Monday evening to a good house. On Thursday, Friday and Saturday evenings Miss Granger is to appear as Francesca. Jenny Lee opens 26th in Jo, and Oct. 3

...und the World in Eighty Days is to be produced under the direction of the Kiralfy Brothers.

Park Theatre (Col. H. E. Sinn, manager): John S. Clark appeared as Dr. Pangloss in the Heir at Law to a house about half filled. Mr. Clark displayed his accustomed ability and delighted his audience by his inimitable drollery. He was well supported. Emma Abbott's English Opera company will commence a week's season 26th.

Novelty Theatre (Theall and Williams, managers): A fairly filled house greeted Herne's Hearts of Oak combination. The drama was put upon the stage in good style. Around the World in Eignty Days next week.

Hyde and Behman's Theatre: The performance at this house on Monday evening was witnessed by a large audience. The performance closed with a laughable burlesque on Hamlet.

Berry's Broadway Theatre (F. A. McElane and Geo. Harris, managers): A good variety performance was given at this house.

Academy of Music (David Taylor, manager): John Stoddard's course of lectures are to be given 29th and will be continued Oct. 6, 13th, 24th and 31st.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Booked: Raymond in Fresh with special matinee, 20th, 21st. Frank Mayo and Tourists follow.

Grand Opera House (Clark Peck, proprietor): Addie Rodgers and company in That Boy of Dan's, 12th, 13th. Star and play were new to us, but Miss Rodgers made a good impression, and the play, the over-sensational, has some good points. Led Astray is announced 19th, 20th, with the reappearance on the stage of Emily Chamberlain, supported by a fine company. Hazel Kirke 23d, 24th; then comes Pauline Markham in Two Orphans, Victoria Loftus, Grayson Opera company, Mascotte, John B. Gough, John A. Stevens in Passions' Slave, Tony Pastor, Haverly's Mastodons, and Signor Rossi.

New Haven Opera House (John N. Near, manager): Nothing during the past week. Frank I. Frayne, a western favorite, 23d, 24th, with matinee in Si Slocum and Mardo; Rooms to Rent, 30th, 31st. The Florences and Oliver Doud Byron follow.

Items: The concert given at Carll's has unearthed a new law to the effect that each person attending an entertainment Sunday evening, and paying for admission, is liable to a fine of four dollars. This cuts off sacred concerts by jubilee singers, etc.—The elegant book of etchings given at the 150th anniversary of The Professor has reached New Haven, and will help fill the Grand Opera House at the proper time.—The Wilbur Opera company, in the Mascotte, plays at Carll's 22d, 23d and 24th.—A long warning from the Mallory side appears in our dailies against preparation to produce the play of Hazel Kirke by the Mackaye party, which was booked at the Grand Opera House for 23d and 24th, and the report is that a legal injunction has been issued.

WILLIMANTIC.

Loomer Opera House (S. P. Loomer, proprietor): Joe Murphy in Sham Phire to fair business 13th; good entertainment. Booked: John A. Stevens Oct. 15.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Emma Abbott and her excellent company are still the attraction to immense business. I really had no idea that Denver would patronize so liberally, but first-class attractions, a splendid theatre and judicious management are bound to win, even in Denver. No falling off in the attendance is noticeable since the opening, the house being crowded at every performanne. Last week we were given on Monday, the opening, Maritana, followed on Tuesday by Lucia di Lammermoor; Wednesday, Fra Diavolo; Thursday, Il Trovatore; Friday, Martha; Saturday matinee, Olivette; Saturday night, Bohemian Girl, all of which were presented and mounted in grand style. In Trovatore Miss Abbott did not sing, but the leading role was sustained by Julia Rosewald in a most creditable manner, and the lady established a fine reputation here. Mr. Conly, the basso, has also no room for complaint, together with Castle, Fabini, Tams, Stoddart, Pauline Maurel and the entire company, whose merits have been duly recognized. Saturday evening, the occasion of Miss Abbott's benefit, a double bill will be presented. The season will be a grand success.

Palace Theatre (Edward Chase, proprietor): Variety company to good business.

Items: Julia Rosewald, of the Emma Abbott Opera company, has been feasted at the residence of Hon. Herman Silver, the Superintendent of the Mint.—The ushers at the Opera House have a very handsome uniform of bottle green and gold, and, by the way, they are very efficient under F. Courtis Richmond.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Jennie Lee, supported by Sargent's Dramatic company, played Jo to poor business week ending 17th. This little lady certainly deserved better treatment at the hands of our people. Sam E. Wetherell, the energetic representative of Sargent, was thoroughly disgusted. He will bring Mlle Rhea to this city during the season. The Harrisons in Photos 19th, week; the Knights 26th, week.

Ford's Opera House (John T. Ford, manager): A company played a piece called Rooms for Rent week ending 17th, to very light business. Haverly's London Mastodons 19th, week. Ford's Mascotte party 26th, week.

Theatre Comique (Jake Budd, manager): W. J. Thompson, supported by Carlotta Forrest and trained dogs, in For a Life, 19th, week.

Item: The new Theatre Comique is being rapidly pushed to completion.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): The extensive bill boards of Manager Jones have been filled with the announcements of the first entertainment of the season. Johnston's and Miller's Operatic Comedy company 28th and 29th. Booked: Kunkel's Nightingale Minstrels Oct. 7.

AUGUSTA.

Augusta Opera House (N. K. Butler, manager): Anthony, Ellis and Hathaway's Humpty Dumpty opened the season 14th to a large house in spite of the rain; very good company of the kind, and gave satisfaction. Haverly's New Mastodons booked for 20th.

ROME.

Nevin Opera House (M. A. Nevin, manager): Fay Templeton Star Opera company opened the season 15th, 16th and 17th to good business. The troupe is a strong one this season, and gave very good performances of The Mascotte and Olivette. Curtis, in Sam'l of Posen, Oct. 1.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Mitchell's Pleasure Party in Our Goblins 16th to a large house. The show gave satisfaction.

Durley Hall (Tillotson and Fell, managers): Florence Herbert will be at this house the week of 19th.

Items: All the Rage 28th.—The managers composing the State Association will have a business meeting at Springfield 19th.—The lawsuits growing out of the circus war between the Barnum-London Show and Forepaugh in this city last May have all been dismissed.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Mitchell's Surprise party in Our Goblins to a good house 15th.

Items: Willie Edouin's Sparks will be here 24th.—Remenyi, the violinist, gives a concert 19th.—Florence Herbert and company 26th to Oct. 1.—The plan for opening a new variety theatre, to be called the Coliseum, has collapsed. Manager Piper and George Pfeiffer, owner of Pfeiffer's Hall, were to open a first-class variety theatre, but owing to some misunderstanding, the plan was abandoned.—Martin Kaufman, formerly a manager at Rouse's Hall, has leased the Academy of Music, and intends fitting it up for theatrical purposes.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): William Horace Lingard and company presented Stolen Kisses 9th to good business, Brooks and Dickson's World company opened for five nights and matinees 12th. Business all week large. Booked: Remenyi Concert company 20th; Willie Edouin's Sparks 22d; Charlotte Thompson 24th; Jay Rial's Uncle Tom's Cabin company 26th; Frank Mordaunt in Old Shipmates 29th, and Hill's All the Rage company Oct. 1.

Adelphi Theatre (W. H. Laird, proprietor): Business for past week good at this house.

STERLING.

Academy of Music (Eugene Scates, manager): Herbert Dramatic combination closed their engagement here to night; they have played to immense business during the week, and gave general satisfaction. Since my last report, Annie Louise Cary Concert company has been added to the attractions for this season; she comes Dec. 7. Booked for next week: Yank Kee.

INDIANA.

BRAZIL.

Turner Hall (Abe Turner, manager): Jos. Massey and variety company 16th and 17th to good business; show fair. Booked: Kate Glassford Oct. 21 and 22.

FORT WAYNE.

Academy of Music (John Scott, manager): Hess' Acme Opera company in the Mascotte to a fair house 10th. The presentation throughout was a delightful success. Mark Smith is possessed of a remarkably clear baritone voice, and ably succeeds W. T. Carleton. Henry Peakes is the old time conscientious artist, fully making of his role all there is in it. Adelaide Randall fairly took the house with her naive conception of the role Bettina. Likewise Emma Ellsner gave a vivacious rendition of Princess Fiametta. The chorus and orchestra were well up in every detail, whilst the costuming excelled any ever seen here. Booked: Sam Draper's Uncle Tom party 24th; Robson and Crane combination 27th; Alvin Joslin combination 29th.

INDIANAPOLIS.

Dickson's Grand Opera House (J. B. and G. A. Dickson, managers): The Hess-Acme Opera company played to light business 12th, 13th and 14th, in Olivette and The Mascotte. The company may be considered a fair one. Barry and Fay appeared to crushing business 15th, 16th and 17th, and the performance merited the large audiences it drew. The programme given, although of a variety cast, was exceptionally attractive, and free from the usual vulgar gags that so often comprises a performance of its cast. Booked: Lingard's Comedy company 19th, 20th and 21st; Sol Smith Russell 22d, 23d and 24th.

English Opera House (Will E. English, manager): Marie Prescott opened the season here in The Countess to fair business 15th. The weather was stormy, but, in the face of this disagreeable fact, the audience was fair. Miss Prescott presented the difficult part in a truly admirable style, and at once stamped herself as an actress of marked ability, and was enthusiastically received. The balance of the repertoire consisted of East Lynne and Ingomar. Booked: Den Thompson 19th to 21st; Fay Templeton balance of week.

Zoo Theatre (N. B. Shimer, manager): This house gave its usual variety show the past week: Earl Remington's Female Minstrels furnished the amusemement for the lovers of novelty.

KOKOMO.

Opera House (H. E. Henderson, manager): The Kate Glassford company held the boards 15th, 16th and 17th, in East Lynne, Led Astray and Camille, to very satisfactory business, giving general satisfaction. The company throughout is above the average. Kate Glassford is a very pleasing and painstaking actress. Den Thompson in Joshua Whitcomb 23d.

PERU.

Park Garden (John McFadden, manager): Mr. and Mrs. A. O. Miller played to only moderate business during the week, producing Over the Hills to the Poorhouse, Rip Van Winkle, Hidden Hand and Don Cæsar de Bazan. Nothing booked for the coming week.

SOUTH BEND.

Good's Opera House (Mills & Price, manager): Gus Williams in Wanted, a Carpenter, to a packed house 12th. Augustin Daly's Needles and Pins party underlined for 22d.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Coming: Willie Edouin's Sparks company, 20th; Sol Smith Russell, 21st; the Lingards, 23d.

WABASH.

Opera House: The Felix A. Vincent combination closed a six nights engagement here 17th to good business. The company, aside from Felix and and Eva Vincent, is not particularly brilliant. Agnes Wallace-Villa, Nov. 9, 10 and 11.

Items: The Opera House roof sheds water like a seive. It needs repairing badly.—Geo. B. McDonald, agent of Sells Brothers Circus, was in the city 15th. This show will visit Wabash Oct. 12.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): The Uncle Isaac troupe came to fair audiences 9th and 10th. The company is a good one, and the play was well received. The Emma Leland company returned 13th, and was greeted with a good house in Divorce, which was received with frequent applause. Miss Leland sustained her character with great credit to herself, and the other characters were well rendered. Better than Gold and Rosdale followed to good business. The company is a strong one. Billed: Charlotte Thompson 16th; Henrietta Vaders 22d; Frederick Ward 23d; McIntyre and Heath's Minstrels 27th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Nothing doing this week. Coming: Burnam's Electric Light 23d and 24th.

Academy of Music (William Forster, manager): Booked: Emma Abbott's English Opera company in Olivette and Fra Diavolo 21st and matinee.

DUBUQUE.

Opera House (G. D. Scott, manager): Grace Cartland and John Murray closed a most successful week's engagement 17th; standing room was at a premium. This is extraordinary for Dubuque.

Item: No bookings in the near future.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): Harry Webber, supported by George A. Fair's combination in Nip and Tuck to a large audience 12th.

IOWA CITY.

Opera House (John Caldren, manager): The Kendall Comedy company week of 12th. Their performances were very interesting and pleasing.

SIOUX CITY.

Academy of Music (W. H. Grady, lessee): Nothing since last. Coming: Joseph Gulick's Furnished Rooms 17th; Henrietta Vaders 23d; Barnham's Electric Light Oct. 11 and 12; Den Thompson Oct. 27; Rice Evangeline company Nov. 1 and 2.

KANSAS.

ATCHISON

Opera House (Thos. Mulverhill, manager): Fred. Warde in Othello to one of the most select assemblages of the season. To night, 15th, Virginius. Booked: Rice's Evangeline company 19th, in Babes in the Wood; Haywood's Minstrels 20th; Charlotte Thompson 21st. Emma Leland combination plays a week's engagement, comencing 26th.

Item: Barnum advertised for Oct. 11. Numerous other companies billed.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Rice's Evangeline played to immense audiences in this house from the 12th to 17th inclusive. Show only mediocre. Booked: Charlotte Thompson 23d and 24th.

Coliseum Theatre (H. D. Clark, manager): This place of amusement is crowded nightly owing to the good variety talent the efficient manager has secured for the coming season.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Dickie Lingard company cancelled 12th; F. B. Warde opens season with Othello 19th; Sprague's Georgia Minstrels 17th; Rice's Evangeline company 20th and 21st.

Opera House (A. F. Wood, manager): Heywood Brothers combination 19th.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Lingards returned 12th, four nights, to moderate business. Fred Warde, supported by an excellent company, presented Virginius and Richard III, 16th and 17th, to full houses. Coming: Charlotte Thompson 20th; Rice's Evangeline 22d, three nights.

Lukens' Theatre (Sam. Lukens, manager): The Louie Lord combination have been presenting Hazel Kirke and Forget-Me-Not to full houses the past week.

KENTUCKY.

PADUCAH.

St. Clair Hall (Landin and Halloran, manager): Selden Irwin combination, supported by Harry Rainforth, just closed a very successful four nights' engagement. The company is a good one, and deserves recognition.

MAINE.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): John A. Stevens in Passion's Slave and Unknown 12th and 13th to good business. Corinne Opera company in The Mascotte and Magic Slipper 15th and 16th to crowded houses. Coming: The Camp Fire 23d; Baird's Minstrels 27th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Little Corrinne and her Merriemakers in the Mascotte 14th before a large and delighted audience. Although only seven years of age her graceful movements, her emotional powers and wonderful self-control would have been creditable in many older stars, while her voice was sweet and remarkably well-trained. Frank Hayden as Pippo was very good, and Mose Fiske as Lorenzo was funny and lively to a fault. Miss Hunt as Fiametta, and Miss Cory as Prince of Pisa, were satisfactory, while the chorus was made up of weak voices and attenuated figures. John A. Stevens and his fine company gave two performances 16th and 17th of his new play, Passion's Slave, closing his engagement with The Unknown. Little praise can be awarded his new drama, as it lacks the essential points of success, and there are many prominent faults that so fine an actor as Mr. Stevens should endeavor to cut out, especially in the opening scene. The company is a good one, and Lottie Church rendered excellent support; her stage presence is easy and graceful, her costumes elegant. Particular mention should be made of all the cast, but the space will not allow. Good houses were present and applause was unstinted. Palmer Graham combination 19th and 20th. Booked: Baird's Minstrels 26th.

City Hall: Chas. H. Smith's Mammoth Uncle Tom's Cabin 16th and 17th with two sharks, two Topsey's, bloodhounds and donkeys came for three performances, and were greeted by large audiences. The cast was above the average. Booked: Heath's Camp Fire 19th and 20th; Grand Cary Concert, 21st.

Items: Little Corrinne's span of ponies attracted considerable attention on the streets.—Leila Farrell, of this city, a member of the Merriemakers, severed her connection with the troupe at this place.—The Ideals are to produce The Mascotte October 3 at City Hall.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Healy, manager): The Academy has been thoroughly renovated and fixed up very attractively during the Summer. A number of sets of scenery have been added to the already large stock. The season will be opened 22d by Cora Van Tassel in Fanchon. The following companies will also appear this season: Hazel Kirke, Harry Pease, Tony Denier and The Pathfinders. These, with several others I have mentioned before and more expected to come, promises to be a good season. Mrs. Chanfrau will be here Oct. 5.

MASSACHUSETTS.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Jarrett and Rice's Fun on the Bristol company came 14th to rather poor business. The party gave best of satisfaction. Booked: Baird't Minstrels 19th; J. Rial's Humpty Dumpty 21st; Neil Burgess Widow Bedott 30th; Eileen Oge company Oct. 11; O. D. Byron, 15th; My Partner 20th.

Items: Batcheller and Doris' Circus comes Oct. 4, and W. W. Coles' Circus 13th. As a consequence a sort of war is going on in this city.

LOWELL.

Music Hall (Simons and Emery, lessees): Fun on the Bristol to a packed house 12th; Victoria Loftus' Blondes gave a poor show to a fair house 17th; Jay Rial's Humpty Dumpty 19th and 20th; Frank Chanfrau in Kit 21st; John A. Stevens in Passion's Slave 23d, followed by other combinations.

Huntington Hall: Booked: Clara Louise Kellogg, assisted by Brignoli, Sig. Miranda, T. Adamowski, Alta Peare and Herr S. Liebling Oct. 3.

NEWBURYPORT.

Music Hall (R. M. Reynolds, manager): Things in the dramatic line are at a standstill at present.

Item: Batcheller and Doris' circus will show here Oct. 3d, and W. W. Cole's circus 12th.

SPRINGFIELD.

Gilman Opera House will be opened 23d by Joseph Murphy, in Shaun Rue, followed by Anthony and Ellis' Uncle Tommers 24th; Chanfrau, in Kit, 26th; Frank Mayo, in Macbeth, 28th.

TAUNTON.

Music Hall (A. B. White, proprietor): Col. Robinson's Humpty Dumpty 14th to a large house; performance poor. Anthony and Ellis' Uncle Tom billed for 20th.

Item: Batcheller and Doris' Circus shows here 27th.

WALTHAM.

Music Hall (R. B. Foster, manager): Jay Rial's Humpty Dumpty 15th, to good house. Performance fair. Professor Caldwell, mesmerist, 13th, 14th, 17th, to poor business. Booked: Neil Burgess, Oct. 3d; Heath's Camp Fire company, 5th; Baird's Minstrels, 20th.

Items: The directors of Rumford Institution have arranged the following course: The Listemann Sextette Club, with Annie Louise Cary; Archibald Forbes; Litta Concert company; Boston Museum company; Schubert Concert company; Professor W. H. Niles; Bay State Opera company; Rev. Dr. Tiffany; Boston Philharmonic Orchestra; Professor George Riddle.—Thomas P. Smith, ex manager of Music Hall, has returned from Europe.

WORCESTER.

Music Hall (R. M. Reynolds, manager): The doors have been closed the past week, nothing having been booked. It will reopen 20th with Anthony and Ellis' Uncle Tommers. Joe Murphy 21st; Nick Roberts' Humpty Dumpty, 25th.

Mechanics' Hall (W. A. Smith, secretary): Col. Robinson's Humpty Dumpty 17th, two shows to fair houses.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: Frank Mordaunt's new play, Old Shipmates, was produced in splendid style last week, with a good company and a favorite actor as the star, and if public opinion and expressions of the same are to be considered the criterion, the play made a hit. Frank Mordaunt as Captain Marline Weathergage, a bluff, brave, kind-hearted sea captain, has a part which fits him admirably, although the two years' training as Major Britt in My Partner are to his disadvantage, the familiarities of the Major being observed in the Captain's manners. The company supporting do excellent work with the exception of Ina Clayton, who seems illy adapted to the part. Fifty per cent. of one night's receipts were given to the sufferers by fire in the northern part of our State. This week the company play with Manager Whitney on his Michigan circuit. Needles and Pins, 19th, 20th, 21st; Sam'l of Posen, 22d, 23d, 24th.

Detroit Opera House: The Hess Acme Opera company sung The Mascotte three nights and Saturday matinee to splendid houses. This company is the best (excepting the Boston Ideals) in its line that has ever visited us. The entire cast was so good it would hardly be just to individualize, but Henry C. Peakes as Lorenzo did some neat burlesque (?) acting, and Adelaide Randall's Mascotte was bewitching. The chorus was large and well trained. Week of 19th, for first three nights, Hazel Kirke, with a splendid cast, including Effie Ellsler and C. W. Couldock. Florence Gillette, a Michigan production, 22d, 23d, 24th, supported by her own company, will produce Ingomar, Frou-Frou, Camille and Romeo and Juliet.

Park Theatre: Cal Wagner's Minstrels have done a fine week's business at this house. Week of 19th, Fannie Buckingham presents Mazeppa in all its glory. Annie Ward Tiffany and I. H. Rowe are among the support.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Hooley's Birds of a Feather was presented 13th to a good house. Hazel Kirke to a large and fashionable audience 16th.

Bordwell's Opera House (Warren Bordwell, manager): Will reopen 26th with the following company: Viola Clifton, Manning and Drew, Sinclin Bros., Allie Jackson, Shelton and Neal, Nellie Haywood, Gregory Bros.; George Kurtz, stage manager.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Madison Square Theatre company played Hazel Kirke, 13th, to an $800 house. The company is excellent throughout, and gave great satisfaction. Booked: Acme Opera company, 21st, 22d; Frank Mordaunt in Old Shipmates, 23d, 24th; Salsbury's Troubadours, 26th, week.

KALAMAZOO.

Work on Union Hall still progresses. The opera chairs have arrived, and the scenery will be here in a day or two. It is ... the building will be ready for ... about Oct. 1.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Hazel Kirke 12th to good house. Booked: Acme Olivette company 23d; One Hundred Wives company Oct. 10; The Banker's Daughter 14th.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, proprietors): John McCullough opened 13th to a $1200 house, and received a right royal welcome. He has been playing to a large business all the rest of the week. His support is good. Edmund Collier has established himself as a prime favorite here by his strong, manly acting. During the week Virginius, Damon and Pythias, Richard III, Lady of Lyons (matinee), and The Gladiator have been presented, to the great satisfaction of the large audiences that have nightly greeted the company. Furnished Rooms, another name for Rooms for Rent, will be presented 21st and 22d. They have some elaborate and novel printing out.

Pence Opera House (Phoss McAllister, lessee and manager): Everybody's Friend was presented 13th, with J. Edwin Irving in his clever impersonation of Major De Boots, to a large house. Ted Irving is an old time favorite here, and everybody is delighted to see him once more on the local boards.

Item: George J. Common goes on the road Oct. 1 as advance for the Madison Square Hazel Kirke company.

ST. PAUL.

Opera House (Charles Hains, manager): John McCullough concluded one of the most remarkable and successful engagements he has ever played in the northwest 18th—seven performances to overflowing houses, composed of the elite of the city. Mr. McCullough in his varied impersonations was accorded the most enthusiastic applause, and received renewed calls before the curtain. The support was exceeding strong, and well balanced. Bookings: Furnished Rooms 19th and 20th; Buffalo Bill 23d and 24th; Henrietta Vaders company Oct. 1, 2 and 3. Conley's Varieties draw good houses.

MISSOURI.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): The Stanley Evangeline company concluded their week to a very good business 12th; business better than the performance. Booked: Heywood's Mastodons with a minstrel performance 17th, and Uncle Tom's Cabin, all in one night; we could stand the first, but from the last preserve us. Charlotte Thompson in the Planter's Wife 18th, and Fred Warde in Macbeth, Merchant of Venice, and Katherine and Petruchio 20th and 21st.

NEBARSKA.

LINCOLN.

Opera House (Ed. A. Church, manager): The Leland company finished out the week to good business. Haywood's Mastodon Minstrels appeared 13th to full house, and gave a fair show. Charlotte Thompson appeared unexpectedly 14th and 15th with The Planter's Wife and Jane Eyre, and were heartily received; the company is excellent. Booked: Fred Warde, 23d; Barnham's Electric Light, Oct. 3 and 4; Buffalo Bill, 5th; Barnum's and London shows, 6th.

Buckingham Palace (J. J. Malley, proprietor): Closed.

Items: Business at the Opera House is looming up.—Manager Church is at present at Omaha, where he has charge of the business of the State Fair. Meanwhile the business of the Opera House is left in the hands of his very efficient clerk, Robert McReynolds.

OMAHA.

Academy (John S. Halbert, manager): Heywood's Serenaders gave an entertainment 10th, which was quite pleasing. House good. Charlotte Thompson 18th, in The Planter's Wife. House well filled, and seemed to enjoy the play, which, however, dragged badly at first. Alice Hastings is a favorite here; aside from her the star's support was mediocre. A company playing an alleged comedy farce called Furnished Rooms, hold the boards 14th, 15th, 16th. So far they have played to the largest houses ever inside the building, owing to the fact that it is fair week. The play is without interest, but affords opportunities for character and specialty acts that the house seemed to find amusing. The Abbott Opera company are here 19th, 20th, giving three performances. Seats are nearly all sold.

Items: By special request Charlotte Thompson will return 17th, and give Jane Eyre at matinee and The Planter's Wife in the evening.—Manager Nugent, of the St. Elmo, took his company to the State Fair grounds and played them in a tent to rousing audiences of staring countrymen.—E. L. Marsh, business manager of Boyd's Opera House, is in town to stay, and reports the engagement of many attractions when the house is finished.

NEVADA.

CARSON CITY.

Carson is dreadfully dull in a theatrical way. Several companies (five or more) have jumped the town during the past season, giving as a reason therefor the heavy expense of showing here. Following are the principal items: Rent of Opera House, $60; bill posting, $15; advertising in three daily papers, $30; rent of piano, $3, making a total of $108 for one night, exclusive of drayage, etc. Manager Preddy, of the Canon Opera House, realizing the dullness of the times, offered the following reduction, and will soon make such announcement by circular: Theatre rent, $45; bill posting, $10; advertising in two dailies (four squares), $15; sundries, including rent of piano, $5; total, $80, which covers every expense, license, ushering, running stage and curtain, hauling baggage to and from depot, etc. Expenses of second night, $50. Other Western Nevada managers will do well to make like reductions. The Carson *Tribune* gives a weekly summary of theatrical news, dramatic notes collected from and credited to the MIRROR, which is read with great interest.

VIRGINIA CITY.

Piper's Opera House (John Piper, manager): The Fay Braddon organization gave an exhibition of their wonderful materializing powers, 11th. The entertainment was a farce from beginning to the end, the tricks being old and none better than any sleight-of-hand performer would give without claiming the aid or assistance of spirits. It has been said that the American people are the most gullible on earth, and the people of Virginia City prove to be no exception. The audience manifested their interest by fre-

[CONTINUED ON EIGHTH PAGE.]

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Hay, T. L.	Tillotson, T. T.
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Harrison, G. W.	Villa, Sam B.
Howell, E. C.	Vandievere, J C.
Hall, Florence	Wing, Charles
Hanley, Mart	Welby, Bertha, 2
Harris, William	Walcott, H. H.
Hyde & Behman	Wright, E. H. Warren
Hartz, M.	Walsh, Minnie, 3
Hess, C. D.	Whitenect, W. H.
Hatch, W. T.	Watson and Ellis
Hill, J. M., 3	Wagner, Cal
Hunt, Julia	Wood, T. R.
Herrmann	Wren, Fred R.
Harley, Grace	Weber, Sophie
Hamlin and Davis	Williams, Georgie
Hazzard, Augustus G	Wall, Harry
Hams, J. D.	Wynne, Sallie
Hofele, F. W., 2	Wiltz, J. M.
Houpt, Emily	Warde, F. B.
Hutchings, Alice, 2	Young, Fred A.
Howard, G. C.	Young, George W.
Hill T. A.	

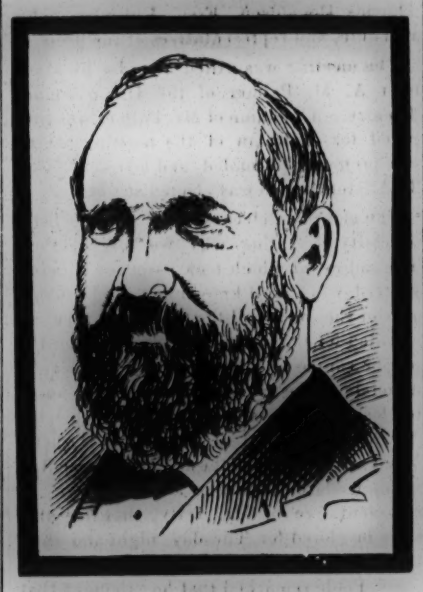
NEWSPAPERS.

Cleves, Lillian	Johnston, H W
Crabtree, Lotta	Lancaster, Mrs.
Cone, Spencer	Morris, Clara
Call, Florence	Mackaye, Steele
Harrison, Louis	Rickaby, John
Hawkins, George W	Van Wyck, H D
Harvey, Harry	Wilbur, A L
Harriott, Fred	

The New York Mirror has the Largest Dramatic Circulation in America.

THE theatres are draped heavily with crape, and the managers are showing in every possible way their sympathy with the national feeling. Their conduct, and that of the profession generally, will redound to their credit in the future. When the present gloom clears away an era of theatrical prosperity is certain to ensue. This cloud, like many others, has its silver lining.

The President.



The death of President Garfield was, after all, very sudden. He died a few minutes before eleven o'clock on Monday night, and before one the mournful intelligence reached this city. The performances at all the theatres were over, except at the Fifth Avenue, where the curtain was immediately dropped upon Madame Favart. A meeting of the managers and their representatives was held at noon on Tuesday, and the following series of resolutions were adopted.

The managers of places of public amusement in the cities of New York and Brooklyn, in adjourned general assembly in the Union Square Theatre, A. M. Palmer, Esq., in the chair, this, the 21st day of September, 1881, to consider the sad event of the death of the chief magistrate of the nation, and to take joint action expressive of their participation in the universal lamentation of the people of the Republic, resolve by unanimous vote:

1st. That, in common with every profession and all classes of the community, we are heartily agreed in our detestation of the grievous crime by which President Garfield lost his life, and the country the promising services of an eminent statesman.

2d. That we are in full sympathy with the grief that burdens the hearts of the family of the distinguished dead, and in respectful attitude approach the mournful precincts of the stricken circle to voice our sorrow.

3d. That in addition to having closed our several houses on the evening of the 20th inst., we also agree to postpone all performances that otherwise would be given on the day to be fixed upon for the final obsequies of the late President. "Where joy most revels, grief doth most lament."

4th. That these preamble and resolutions attested by the special committee have publication.

HENRY E. ABBEY,
WM. K. SINN,
JOSEPH H. TOOKER,
A. M. PALMER,
Committee.

The Stock Exchange was closed on Tuesday afternoon, and will be again closed on the day of Garfield's funeral. It is not necessary that the profession should demonstrate any greater grief than the capitalists and financiers, nor will this be expected of them by the American public. On the contrary, this is a crisis in which it is more than ever requisite that the theatres should be kept open, and the public mind relieved from the too great strain put upon it by recent events, and by events which are impending. The best authorities have held that the usefulness of theatres at such times as these is incalculable. Cut off from their regular amusements, the public would become moody, restless and impatient, and the silly plans to mob and lynch Guiteau, now confined to a few ignorant sensationalists, would have some chance of popularity. Without any disrespect, therefore, to the late President, it is far better that the theatres should continue their regular performances except upon the night when the whole nation will join in Garfield's funeral.

Looked at from a purely professional point of view—which is the only view we can take of it, since THE MIRROR is absolutely neutral in politics—the accession of President Arthur will be a great boon to theatricals. The new President is a man of the world and of society; fond of going to the theatres himself, and personally acquainted with many prominent members of the profession. After the period of national mourning shall have elapsed, the asceticism of Hayes and Garfield will be replaced by a genial recognition of the drama, more in consonance with the sentiments of the American people. Besides this, we are likely to have under President Arthur's administration a boom in business, and a development of wealth never yet equaled on this continent. Speculation and speculators will be active; great national enterprises will be richly endowed and supported by the government; money will be plentiful, and the theatrical treasuries will be filled to overflowing. Whether this period of extravagance will ultimately benefit the country is a question we are not called upon now to discuss. That it will immediately benefit the theatres is certain.

Herald Amusement Editorials.

We have a sort of sympathy for the Herald, because it holds the same relative position towards daily journalism that THE MIRROR holds towards the dramatic press. Its circulation and its advertising patronage are as unrivalled in its line as that of THE MIRROR in its special department. But when the Herald ventures to intrude upon theatrical affairs, its blunders are so comical that our sympathy cannot restrain our smiles. Its dramatic notices, which it proudly but wrongly considers to be criticisms, are absurd enough; but when Mr. Bennett telegraphs from Newport his orders for a theatrical editorial, then ignorance is bliss, and Handy Andy himself never made so many amusing mistakes as the Herald manages to crowd into a column.

We presume that the writer who is detailed to tackle a theatrical editorial is the genius who has been so long killing off the President with big words borrowed from a medical dictionary. Or else he is that other genius who deals with local politics and has a personal grudge against Mr. John Kelly, which blinds him to facts and figures as a red flag blinds a bull with rage. Or else he is that other genius who settles the state of Europe in not less than a column and a half, and is surprised and disgusted that emperors and diplomatists will not "stay put" as he arranges them. Or else he is the foreman of the press-room, shaken up and assigned to literary work, but with wild ideas about grammar and none about spelling. At any rate, his qualifications for his task evidently include an utter absence of information upon theatrical subjects.

Two lists are furnished to the ambitious journalist who is deputed to fire the theatrical dome. One is that of the current amusements, from the top of the Herald's editorial page. The other is the accounts of the theatrical managers at the Metropolitan Job Printing Office—a very excellent institution by itself, but somewhat out of place in connection with the Herald. With these guides the chosen writer plunged into a Herald editorial last Thursday. He began by stating that fourteen places of amusement are open. We have heard of beverages which make a man see double, but the Herald man had obviously been taking something which made him see only about half of our amusements, for twenty-four entertainments were advertised in the Herald that day, and two or three more are, from various causes, not included in the Herald list. After such an error in arithmetic, the other errors of the selected editor are, perhaps, not astonishing.

The Herald writer does not consider the opening of the dramatic season brilliant nor the public enthusiastic. As almost all of the present openings are expressly advertised as merely preliminary, and as money has been turned away at almost every theatre, this judgment seems as erroneous as the arithmetic. Then, ignoring the great success of the Haulon-Lees, at the Park, which THE MIRROR pictured with Pen and Pencil last week, the Herald gives a contemptuous line to each of the theatres, and winds up by saying that "Baron Rudolph cannot claim the attention which its author's former work commanded." Why not? As Baron Rudolph is the only work which Bronson Howard has ever written unassisted by a collaborateur, and as it is by far the best original work he has ever done, we should suppose that it was entitled to a great deal of attention, especially as George Knight has made an immense hit in it, and shown himself to be a fine comedian, worthy to succeed Jefferson.

Then the Herald muddler makes confusion worse confounded by declaring that "we have but three openings to look to." These three, in his opinion, are Wallack's new theatre, the Italian opera, and Rossi. He knows nothing and says nothing about Madame Favart at the Fifth Avenue, and Patience at the Standard—both important and long-expected novelties. He knows nothing and says nothing about the return of Edwin Booth, in Booth's, after his brilliant triumphs in England, and the debut of M'lle Rhea, who is expected to rival Bernhardt and Modjeska. He knows nothing and says nothing about the Fifth Avenue engagement of John McCullough, fresh from the classic boards of Drury Lane, or of the Boucicault-Barrett spectacular revival of Richelieu at the same theatre. He knows nothing and says nothing of Audran's new opera, The Snake Charmer, at the Bijou; or of the new play with which Manager Palmer will open the regular season at the Union Square; or of Youth, which is to eclipse The World; or of Edgar Fawcett's new original comedy at the Madison Square; or of La Belle Lorette, for the first time in English, at the Metropolitan; or of Giestinger's r'entree at the Thalia; or of the new national play by Steele Mackaye and Judge Tourgee.

In short, what the Herald writer does not know is so much more apparent than what he does know, that the profession first glared aghast and then burst into roars of Homeric laughter as his wonderful effusion was satirically perused. But the acme of farce and impertinence was reached when the Herald man gravely asserted that Harrigan's new play, The Major, is "partly original." But, unfortunately for the Herald, the profession and the public know the facts, and we advise the Herald to depend, in future, upon THE MIRROR for its theatrical intelligence as we do upon the Herald for our general news.

Clashing the Loud Cymbals.

"If music be the food of love, play on," saith Orsino in Twelfth Night, and heartily do we echo his sentiments. For long months we have been starved of sweet sounds, and were fain to content ourselves with the clash, batter and bang of beer garden concerts for lack of better. Rumor at last has awaked from her æstival lethargy, and has sounded her trumpet call to arouse the slumbering world of music to new life. Already the subscription lists for chamber concerts, grand concerts, operatic concerts, star pianist recitals, "et aliis omnibus quos nunc perscribere longum est," have appeared in the music stores. Already the far-resounding names of Patti, Gerster, Campanini, Dengremont, and a host of others not less known to fame, are borne upon the breeze. Theodore Thomas and Damrosch are bestirring themselves, burnishing their harness and sharpening their glaives for the conflict; in other words, having their dress suits pressed and their batons scraped and varnished anew. Neuendorff has betaken himself to the congenial shades of his new Germania Theatre, where he can be as utterly Too-tonic as he likes, and Rudolph Bial, the ecstatic, is shortly to resign his grand Metropolitan Concert Hall and garden to speculators who fired by the success of the Tivoli in that pioneerest of towns, San Francisco, are bent on trying whether beer and opera will make as pleasant a mixture as beer and concert. Even the Opera Bouffe has shotted its guns and filled its ranks. No longer shall we be treated to the mere skeletons of musical comicalities, but in future be regaled on plump coryphees and full corps de ballet. The Philharmonic Society, that stand-by of true musical cultivation in New York, is, according to rumor's prophetic trumpet blast, preparing to out-do all its former efforts, and proposes to give us a programme for the season which will include every work of merit brought before the world of late, together with the standard classics which have made its fame. The doughty Colonel Mapleson, the dauntless, is busily mustering his tuneful battalians for a new invasion of our peaceful shores, and, spite of the Monroe Doctrine, we do not resist him. The Musical Mirror will not be behind in the press. Our speculum is being reground and polished afresh in order to reflect truly the objects that may pass across our field of vision. It will be kept bright and free from the cloudiness of prejudice or the tarnishment of venality. Our Mirror shall neither be curved to make things seem small, nor hollowed to make them appear large, but shall present a plain, true surface, accurately ground and fitly polished. The objects shall be reflected on its face by no side-lights, nor through no colored mediums, but straightforward and in true focus. If there should be any distortion the fault shall be with the original, not the reflection.

We should be glad if those true lovers of musical art and science who have anything to say, would say it to us. They may be assured that all honest utterances will receive respectful consideration and due acknowledgement. As the true use of a mirror is to reflect the images of things outside itself, so we feel bound to accept gladly all beams of light that we can gather into focus, so long as they be the light-giving rays of artistic inspiration that throw pleasant images upon the glass, and not the actinic heat-giving rays of scandal or spite that might perchance go near to crack or distort it. Church choirs and theatrical orchestral bands, insomuch as we count them as potent factors of musical taste, shall receive careful attention, and, in considering them, we shall "Nothing extenuate nor set down aught in malice," but shall, in their cases as in all others, "speak the truth to the best of our knowledge and belief, so help us Apollo!"

To Correspondents and Managers.

A growing evil of which managers are complaining all over the country is the inordinate demands which the provincial correspondents of New York papers make upon them for favors. Indeed, this has grown to such alarming proportions that we feel impelled to make a few remarks upon the subject, particularly for the attention of our own correspondents and the managers with whom they come in contact.

So far as we are able to ascertain, the provincial staff of THE MIRROR is composed of men whose standing in the respective towns they represent is vouched for by reputable citizens. We take pains to learn an applicant's social status before appointing him as our representative. We ask him to send us accurate and truthful reports of the amusement happenings of his town. This is the relation he bears toward us. We are not responsible for his actions or his opinions, whatever they may be. We allow him the freedom of our columns so long as he confines his letters to truth and they contain no suggestion of abuse, personality or malice. If a correspondent oversteps the limits of his position we promptly investigate any charges that may be brought against him by agent or manager, and if substantiated sever his connection with our paper. If on the other hand the complaints are groundless, we place renewed confidence in his fidelity.

But several managers have complained recently that correspondents at various points make excessive demands upon them for seats at their performances. One in particular states that on many occasions representatives of this paper and others have gone to him on the evening previous to the rising of the curtain, and coolly requested two, three, four, and even half-a-dozen seats for as many friends who accompanied him. In ninety-nine cases out of a hundred this manager has honored these ridiculous demands out of friendship for THE MIRROR. While we appreciate the compliment of this distinction, by no means do we thank this gentleman for his pains. One of our correspondents is by right entitled to admission for himself alone. If he chooses to apply in advance to a manager or an agent for more than one pass or seat, and the person to whom the request is addressed sees fit to grant it, we have nothing to say. But we especially desire our correspondents to refrain from making unjust and unauthorized demands upon any occasion upon the attractions playing in their towns. No further notification than this will be necessary. Our corps of representatives will of course look at this in the same sensible light they have regarded all other instructions from headquarters, and managers will now perfectly understand our position in this matter. We are certain no further suggestions need be made.

Dramatic Degeneracy.

It is a source of solicitude on the part of certain antique managers as to the rapidly-developing taste for light, flimsy and frivolous amusements over the old-time standard dramas, tragedies, etc., and many seem to think that the day is remote, in the face of the sinister and injurious novelties that claim the attention of the masses of to day, when this taste shall again assert itself in proud supremacy, and push to the wall the characterless productions which are now exerting such a baneful influence over the public mind. They speak with acerbity, for they lived in the days when the legitimate in its purity swayed the multitudes, and left its æsthetic imprint upon the mind—when such representative exponents of the drama as Junius Brutus Booth, William Macready, Edwin Forrest, James Murdock, Charles Kean, George Jamison, Charles Bass, the Placides, Julia Dean, Anna Cora Mowatt, Charlotte Cushman and a score of others, coruscated in the theatrical zodiac, and filled the soul with the beauties of the intellectual drama. To-day they see instead of these exalted names, treading the same boards an army of low forehead specialty artists (!), who for the last fifteen years have been gradually relegating to the niches of obscurity men and women of high intellectual vigor and pronounced dramatic capacity, whose presence upon the stage would give it health, character and tone, and inspire the auditor with reverential regard for the higher traits of Anglo-Saxon stage literature. Schooled as they have been in such an atmosphere, and through the exigencies of the prevailing public taste for novelty, they feel themselves the victims of this vitiation, without an arm to extend or a hand to lift against the unwholesome encroachment. In nine cases out of ten the old manager who deplores the degeneracy of the stage to-day, stands himself sponsor to the unhealthy weakling, and contributes to its education with as much liberality and zest as if it were his own offspring. The very man, woman, combination or attraction which, in his mind, has such pernicious effect upon the stage, he openly employs, nay, leaves his far-away home, comes to New York, and is first in the field to engage that class of performance he decries, and then, with superlative innocence, lays the moral retrogression of the stage to the "degenerating tastes of the people." The people had nothing to do with this degeneracy until it was forced upon them by degenerate managers—we mean those who have sprung up like mushrooms in the last fifteen years, without character or ability, and have tainted the profession with their speculative ideas, and filled the stage with questionable literature, to the delight of the uncultured and the disgust of the refined. And the old managers who carp so loudly throughout the country are themselves accessories to the cultivation of the vitiated taste they silently deplore by the assistance they give it in their own theatres. They will entertain you for hours in recounting the brilliant histrionic achievements of a Forrest, a Macready or a Julia Dean, and on top of this sign a contract with some female Mazeppa, or some unknown traveling specialty company, whose chief recommendations are its broad personalities, salacious situations and poverty of feminine apparel. Their plaints against the present condition of the public taste regarding the amusements of to-day, while full of good reasoning, and are doubtless deduced from a higher order of dramatic principle, are certainly inconsistent with their actions, and until they themselves start the wedge that is to enter the degenerate log, we may expect the same order of things to prevail indefinitely.

The Usher.

At this sad time, when the heart of the nation is wrung with grief over a long expected, but none the less shocking calamity, it is almost a mockery to take up a work-a-day pen and write glibly upon other topics. The very air seems uncanny, and an oppressive feeling of grief hangs over the country, which will not be lifted until the last rites and ceremonies have been performed, and the poor, emaciated body of our second martyr President is lowered into its last resting place. The end has been just what the eager, anxious watchers everywhere have feared. Guiteau strained Garfield's strong thread of life to a dangerous tension, and then Dr. Bliss, with his optimistic treatment, snapped it—truly a literal example of ignorance that was Bliss. Patient, uncomplaining, courageous, aye heroic, throughout those dark weary days, President Garfield fought fate, his wound, and the doctors single-handed. Such an unequal contest aroused feelings of deepest love and admiration in the hearts of the millions of people who awaited the result with gravest forebodings, and now that the worst has come, and the President has lost the fight he fought so nobly, it is gratifying to note that no class of the community—merchants, preachers, or other citizens—show outward signs of sincerer, truer inward grief than the profession. On all sides this is evident. The actors have stopped their mumming in the face of a death which plunges the whole nation in grief, and with sober mien they await the passing of the black cloud that casts their occupation under a temporary shade.

* * *

At the managers' meeting Tuesday, Commodore Tooker suggested the closing of all the city theatres on the evening after the funeral. This matter has been taken under consideration by the appointed committee, and the managers will abide by their decision. Tooker's suggestion, made in good part, is manifestly wrong. The theatres should be closed the night *before* the funeral. In this way only can proper respect be shown the memory of the man whom the country mourns. The night after the death service should certainly find the theatres all open and crowded with people, who having performed their mournful duty, show their good sense in returning to the amusements of their every-day lives, casting aside a gloom which cannot possibly benefit anybody by long continuance. When a soldier dies his body is accompanied to its grave with the sound of dirge and muffled drum. Returning the band strikes up a lively air; the companions of the deceased give themselves over to their accustomed pastimes, and everything goes on as usual. This is quite right, and may justly be imitated by the public without danger of bringing down upon themselves the charge of thoughtlessness or want of soul. If we dwelt very long over our sorrows and griefs life would be nothing better than a vale of tears, and stripped of pleasures and joys would scarcely repay the trouble of living. Let us weep real tears for the President, and, after our honest regret has exhausted itself, turn to our work and our amusements with renewed energy. *Tempus fugit*, and let us live while we may.

* * *

Since writing the above paragraph Monday has been decided upon for the President's funeral, and the managers' committee has decided that the theatres shall be closed on that night.

* * *

It would not have been a bad idea for the managers to have given the receipts of their performances between Wednesday and the day of Garfield's funeral to the fund which Cyrus Field has raised for the noble little woman who has proved herself a veritable heroine during the past three months. It is not too late to consider the hint now.

* * *

Several spiteful little paragraphs about Mlle. Rhea have been copied from the London *Figaro* into various American papers. As these were calculated—in fact, were intended—to do the actress harm, it is but just that the lady's manager, Harry Sargent, should be allowed room for the little explanation that he made to yours faithfully the day before embarking for England, which will enable the reader, if he comes across any more news of Rhea emanating from this source, to read between the lines. "When I played Modjeska," said Sargent, "Mortimer, editor of *Figaro*, came to me with the request that I should give him the work of making an adaptation of Camille for English use. An arrangement was effected; I paid him the price agreed upon; and after waiting a long time Mortimer handed me a bad dramatization called Heart's Ease, totally unfit for representation. I took his title only, and played the Simon Pure Dame aux Camelias under the very nose of the finicky English dramatic censor. Now Mortimer is engaged in his old schemes. Before I left England last time he pestered me half to death to buy an English translation of Diane de Lys for Rhea to use in this country. I refused to purchase, hence the *Figaro's* expressions of disfavor regarding my new star." I thought this style of thing was exclusively confined to our own blessed country. But it seems I'm wrong again.

* * *

When you notice a paper persistently back-capping, abusing and finding fault with a manager, or an actor, and everything and everybody about him, what is your first conclusion? That that manager or actor does not advertise in his sheet. And nineteen times out of twenty you are right. But looking at the matter square in the face, what respectable newspaper ever profited by this fallacious policy? If a manager declines giving his patronage to a paper it is usually because he does not consider it of any value as an advertising medium. The slighted journal considers itself insulted forthwith, and turns around and slogs the manager. Watch the advertising columns of the *Mercury* for example. You will find no favors there from Manager J. M. Hill or Harry Sargent. Turn over to the dramatic department and of course you make the discovery that Deacon Crankett is a failure, Den Thompson don't draw, All the Rage is a fraud, and Margaret Mather is a fiasco in advance. For a long while the Union Square was at outs with the *World*. During that anxious period the readers of that excellent journal were plunged in grief at the decadence of the theatre which was New York's pride. And the history of two will suffice as examples of hundreds of controversies which heve disturbed the friendly relations between certain theatres and certain newspapers.

* * *

But there are exceptions to this rule, and as there are none nearer home to cite, I'll mention THE MIRROR as one of these. Turn over the pages to the columns devoted to the announcements of our city managers. You will find every one represented there except Henry E. Abbey. No advertisement of the Park Theatre appears. Is it necessary to explain why? THE MIRROR opposed the sacreligious Passion Play. It stated the reasons for this opposition in stalwart fashion. Mr. Abbey didn't like this. He sent down and ordered out his advertisements. This terrible intimidation—this loss of five or six dollars a week—failed of its effect. THE MIRROR continued its fight, and my readers all know with what result. Having won the battle, arms were laid down, ammunition put away, and peace declared. But the impetuous Abbey, like a sulky child, wouldn't come back and play with the good children, preferring to pout and suck his thumb and in divers other fashions show his petulance. THE MIRROR didn't mind this a bit. It was Abbey's best friend when all his intimate companions were pushing him forward to certain disaster and loss. Like a fond parent it administered such judicious correction as was deemed necessary, and confident in its own duty, wielded the chastising slipper with the gentle hand of mercy. Having punished the recreant child sufficiently THE MIRROR returned to its previous course of kindly interest and parental affection, even giving the sulky child a sweetmeat in the shape of a picture.

* * *

Meandering along at a mule's pace behind one of Vanderbilt's Harlem Railroad engines last week, in quest of rest and pure air at Lake Mahopac, I noticed divers billboards covered with familiar posters, placed conspicuously by adjacent lonely lanes or unfrequented crossings, where they could be seen and appreciated only by an occasional cow-boy or the hopeful flower of the isolated farmers dwelling on the line, when said flower happened by searching bird's nests or sassafras root, and other precious articles dear to the heart of the rural youngster. I counted twenty-three of these billboards. Some were covered with posters advertising plays which were acted last season—two or three even antedated these. One, which decorated a gnarled apple tree in a meadow, announced in big letters the second week of the great success, Coney Island, or Little Ethel's Prayer. The only living things to gaze on this last were a herd of Alderney cattle. Now, tell me, for goodness sake, can managers afford to pay bill-posters three or four cents a sheet for putting up paper to edify the beasts of the field? To cover the billboards noted costs about $30. From my observations, it is evident that sum is paid weekly or fortnightly for posting which is not done. Centre street junkmen could tell tales about bill-posters which would make the managers who pay them for work they do not perform open their eyes in amazement. The pounds of expensive printing that find their way as old stock into the cellars of these dealers every day would supply Alvin Joslin or Barnum with paper for a season. Yet the ferocious bill-poster wolves continue to prey upon the unsuspecting manager lambs, and they will continue to do so until some other form of advertising supersedes the present system.

* * *

Dramatists appear to be made in a day, not figuratively, either. Bartley Campbell dropped into good luck; Archie Gunter stumbled across the same article; Bronson Howard and Lankester got other people to do the *jackal* work—as it's called in French—while they reaped the proceeds as well as the calls before the curtain. The city is full of playwrights, dozens of 'em quite as capable as Campbell or Gunter, but until they get a "leg up" by Palmer or Daly, or some trusting speculator contemplating an assault upon the "rooral deestricts," their fate is truly a sad one, confined principally to working the free lunches of Union Square taverns and reading their literary products to unwilling listeners. By the way, what has become of Frank Rogers?

* * *

Philadelphia is a city which all combinations having new plays to produce should avoid. It is a well-known fact, among the professionals who think about such things, that no piece first performed in the Quaker City ever made a success. It is not the judgment of the Philadelphians—which is no better than that of other people—for which this state of things is accountable, but the press of that sleepy community. The Philadelphia newspaper man has a vague idea of his own that nothing brand new can be good, so he proceeds to "lay out" the budding drama in language as hard and resistless as a base-ball bat. A well-known critic of this city told me his theory one day, which accounts for this: "Philadelphia journalists require favorable notices from other cities," said he, "before they can see merit in a piece. When they are left to judge for themselves they invariably take occasion to condemn in most unmeasured terms." If this be true, it is rather a bad reputation for our neighboring journalists to acquire.

* * *

Salmi Morse, the Passion Play fiend, has not profited by the lesson taught him a year ago—he has been writing more dramas. Janauschek is reported to have accepted one of his pieces, and it is her purpose to produce it during her forthcoming engagement at the Union Square. It deals with a physician who buries his wife and later discovers her on the dissecting table of a medical student. He resuscitates her; she lives about a quarter of an hour and then becomes a corpse again. On this joyful groundwork Morse has built his play. The subject could not be better—for a failure—and I look forward to the Doctor and his anatomical demonstrations with the liveliest anticipations of rare fun.

Our Picture Gallery.

FRANK MAYO.

* * * "And in a word (for far behind his worth
Come all the praises that I now bestow),
He is complete in feature, and in mind,
With all good grace to grace a gentleman."
—TWO GENTLEMEN OF VERONA.

The Managers' Meeting.

Tuesday afternoon at one o'clock the managers of New York and vicinity held a meeting at the Union Square Theatre for the purpose of taking appropriate action regarding the closure of the theatres on account of President Garfield's death. There were present Henry E. Abbey, William Henderson, Daniel Frohman, Joseph Tooker, representing Augustin Daly, John E. McCaull, William Birch, Edward Harrigan, Harry Mann, Frank B. Murtha, Col. William E. Sinn, Gustave Amburg, E. G. Gilmore, Morris Simmonds, T. Allston Brown, Samuel Colville, Frederick W. Bert, Joseph Jefferson, J. H. McVicker, Frank L. Gardner, Frederick Schwab, A. M. Palmer, W. C. Coup, Adolph Neuendorff, Harry Wall, Aug. Pitou, Richard Parker, Richard Fitzgerald, James Barton, C. L. Andrews, Thomas Donaldson, Fred. Bullman, John F. Poole, and representatives of the press.

The meeting was called to order by Manager A. M. Palmer of the Union Square Theatre. The name of Mr. Palmer was proposed for chairman of the meeting, which was promptly seconded and adopted. Col. T. Allston Brown was elected secretary.

The chairman elect said: "There is little necessity of stating why we are together. The sad event which took place at Elberon yesterday is a well known fact. The managers of the metropolitan theatres have assembled for the purpose of determining the proper course to adopt in such matters. I understand the Stock Exchange has voted to close their doors to-day, and also upon the day of the burial of President Garfield. What are the views of the managers present?"

Commodore Tooker said: "I move, as representative of Mr. Daly, that the theatres be closed for Tuesday night and open the day of the funeral."

Mr. Poole remarked that he "thought that closing Tuesday would be sufficient, and that there was no real necessity of closing on the night of the funeral."

Colonel Sinn moved an amendment to Commodore Tooker's motion, "that a committee be appointed to confer with the managers regarding their wishes.

Mr. Abbey thought it would be as well to postpone decisive action for the present.

Mr. McCaull also moved as an amendment that the committee be instructed to draft resolutions suitable to the occasion.

The Chairman then stated the original motion and its amendment, which was carried.

Chairman Palmer then appointed Messrs. Henry E. Abbey, Commodore Tooker and Colonel Sinn as a committee to act pursuant to the ideas expressed in the appointing motion.

The meeting then adjourned *sine die*.

A Tribute to Garfield.

The following tribute to the dead President's memory comes from a gentleman connected with the Madison Square Theatre, who knew him intimately.

In the day book of a nation's thoughts and deeds turn softly now the nearest leaf, and in the humblest nook of idle and forgotten space write down these words for me.

He was so grand a man that I wondered while I looked, and then to know him marveled much the more. A year ago this same September time, I saw him in his home. Adown the lanes, through wooded tracts and fields, with wife and mother bound in brawny arms, and children round about, he walked buoyantly, laughed merrily, and reveled in the kisses of the dying Autumn sun. The picture was as perfect as the man. At Lawnfield, later on, I saw him welcome Grant, greet Conkling with a firm, friendly mein, and pass to Logan words of manly cheer. Long lines of statesmen followed in their turn, and Mentor's fame spread like the dawn of day. The simple neighbors grew in glorious pride, and when immortal lustre graced his name they lived in wondrous ecstacy. November shaped the destiny of that home but could not change the spirit. Here was his love, supreme next to his country's love. And here his hopes, born of the purest thought, were bent to serve his people and his God.

The gloomy emblems of a nation's grief hang heavily over every household. Another epoch is marked on the tragic leaves of civilized history. When from the living fire of future genius a second Shakespeare rises in his might, his duty will be like the morning sun, his work as pure and lasting.

Garfield is dead.

The God who took a nation's chief, but knows a nation's needs.

ARIEL N. BARNEY.

Aronson's Latest.

Rudolph Aronson has again stepped to the front with a plan for a theatre, open-air garden, ball and concert hall.

"My idea," remarked Mr. Aronson, to a reporter of this paper, "is to locate the hall upon Broadway near Thirty-ninth street. The building will be about 100x200 feet in dimensions. The basement will contain an elegant cafe, and will be presided over by one of the best known caterers in the country. The main hall will be exactly like the theatre attached to the Newport cuisine. At this place, during the Summer months, will be given operas and amusing specialties. During the Winter we will give concerts, theatrical entertainments, etc., at strictly popular prices. The hall and cafe will be kept cool during the season by a similar arrangement to that used at the Madison Square Theatre. The garden to the casino I shall make an especial feature. It will be situated upon the roof of the structure, and will extend its entire length. It will contain the rarest plants, and will also have elegant statues and fountains. An open balcony will be built at the second story, from which a fine view of the theatre can be had. I shall be ready to open by February 1, 1882, I hope."

"Who is interested in the scheme besides yourself?"

"Oh, it's a stock company. The capital stock is $100,000, of which $90,000 has already been subscribed. The prominent stockholders, General Grant, Cyrus W. Field, the Appletons, the Lorilliards, and hundreds of others. The project is financially sound in every way. Herr von Strauss, the famous waltz composer, will probably open the season of Summer concerts upon the first of next April. I think the combination idea is a good one."

Personal.

DOLARO.—Madame Selina Dolaro, or "Dolly" as she is known to her intimate friends, should have a chance to play Viola in New York. Madame is a charming comedienne, and she would astonish the public if somebody gave her a chance to display her acting talents.

WILLIAMSON.—J. C. Williamson and wife (Maggie Moore) have purchased the sole right to produce Hazel Kirke in Australia.

FISKE.—Stephen Fiske is indisposed. His illness does not keep him away from his work, which on the *Star* has been particularly brilliant of late.

ABANDONED.—The idea of establishing a series of special Wednesday matinees at Daly's, with Agnes Leonard in an emotional play, has been abandoned for the present.

SETTLED.—That Quit's fate is settled is proved by the fact that a new play by Edgar Fawcett was read to Daly's company last week. It has some excellent parts for the principals.

DICKINSON.—Anna Dickinson is at present in New Bedford hard at work re-writing her piece, Aurelian, in which she proposes to star. She is writing herself a male part, and will wear tights.

ROGERS.—John R. Rogers writes to THE MIRROR his felicity over the success of My Sweetheart, and says he is supremely happy, believing he has discovered an Ophir in it. He reports good business everywhere.

ANDREWS.—Charles Andrews fills Dan Frohman's place—a very difficult place—in Mr. Haverly's retinue admirably. He is an earnest worker, and is becoming popular with the habitues of the Fifth Avenue.

FRENCH.—Samuel French is in London, where he will testify regarding the play of Forget-Me-Not. A referee has been appointed by the English Attorney-General to take testimony. Dion Boucicault was examined last week.

WILLIAMS.—Frank Williams, formerly with Augustin Daly, and last season business manager of one of the Madison Square Hazel Kirke companies, has been engaged as manager for Katherine Rogers' company, which begins its season in October in that lady's new play, Clarisse, or All for Love. Mr. Williams is a capable man, and has many friends in and out of the profession.

QUERY.—Why won't the ushers at Daly's take a glass of water down the auditorium when they are asked in *entr'acte*? They say they act in obedience to orders from Mr. Daly. Ice water can be obtained from the ushers at the Madison Square, Park, Fifth Avenue—in fact almost every theatre in town. It is a great comfort to ladies who cannot leave their seats to stroll into adjacent wine rooms for refreshment.

DROWN.—Frank H. Drown, the dramatic and musical critic of the Boston *Times*, who has, by his intrepid spirit and clean, wholesome criticisms, brought that paper up to the level of other Boston journals, has lately started a strictly musical department, and will, by his unquestioned talent, bring that sheet to be recognized as one of the leading papers, musically, of the country. Mr. Drown must have ability and possess a talented pen, or otherwise he could not accomplish such desirable results.

ALDRICH.—My Partner, with Louis Aldrich and company, over in Jersey, has had the biggest kind of a boom. In Paterson, last week, people were turned away long before the overture began, and the same pleasing result was achieved in Newark Tuesday. The theatres where this party play have, so far, been crowded to veritable suffocation. My Partner is more than repeating its early "electric success," where it now is. It seems to be a perfect case of "Jersey lightning."

KIRWIN.—We called attention some time ago to a bright little chorus girl of the Wilbur Opera company named Susie Kirwin, who played Fiametta in The Mascotte when Lillie West was taken ill. This little woman has been distinguishing herself again. Last Wednesday afternoon Louise Searle was sick and nobody could be found to do Bettina. Miss Kirwin volunteered, and sang and played the part admirably for the remaining three nights of the week, to the astonishment of the people at the Fifth Avenue. Miss Searle saw the performance Friday evening, and it had a curative effect upon her, because she was willing to play again immediately. Susie Kirwin [illegible] retires to the chorus next week, but [illegible] serves these few lines about her real achievement.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

quent groans and hisses. Financially it was a success. Nothing theatrical since last letter. Nothing booked, but the Melville Opera company expected soon.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Howorth Comedy company pleased large audiences 13th and 14th. James Hearne, a Manchester lad, and great favorite here, is with this company. Anthony and Ellis' Uncle Tom 17th. Billed: Tourists, 19th; Joseph Murphy, in Kerry Gow, 20th; R. E. Graham and Minnie Palmer, in My Sweetheart, 21st; Chanfrau, in Kit, 22d; Boston Ideal Opera company, in The Mascotte, Oct. 4.

Music Hall (Wambold and Mortimer, managers): Good houses all the week; show fair. Next week Eveline Constantine, in the French Spy.

Manchester Varieties (S. R. Hanaford, manager): Closed. Company on the road, playing in Lawrence all the week. Six hundred opera chairs are to be put in at this theatre, and it will be reopened 26th.

Item: Although this city can hardly support two good shows per week, yet the management of the Opera House seem to be inclined to open every night, if possible. Next week we have four first class shows; the result will be that not one of them will do anything like a good business.

PORTSMOUTH.

Music Hall: Jarrett and Rice's new company presented Fun on the Bristol 15th to an excellent house. It was the best entertainment of the season, and was greeted with constant applause. Joseph Murphy, in Kerry Gow, 19th.

Franklin Theatre: The Victoria Loftus Blondes are billed for 21st. The managers of this theatre are preparing for a series of entertainments to be given during the Winter. There will be dramatic performances, concerts and lectures.

NEW JERSEY.

JERSEY CITY.

Academy of Music: Although it is but a few weeks since the opening of this house under its new management it is not too soon to observe that the efforts to give Jersey City first-class entertainments under competent management is sure to succeed. From the first night the management have more than kept their promises to the public, and as a result business, which at the opening was excellent, has continued to increase night after night until at present it more than fulfils the expectations of those engaged in the enterprise. The fact that Jersey City, with one hundred and forty thousand population, is ready to support the efforts of first class management is becoming known through the country, and in consequence the house has no trouble to fill dates with the best combinations. In fact, what at the beginning of the season was to a certain extent an experiment, is now an established success. Last week Aldrich and Parsloe in My Partner drew with their excellent combination the best paying houses this season. On Monday last Haverly's Comedy company in the Strategists, with Joe Polk, opened to paying business that promises to continue during the engagement, which ends 21st, being followed for the remainder of the week by Oliver Doud Byron in Across the Continent.

NEWARK.

Park Theatre: My Partner to large business 13th. The play was creditably given, and received generous recognition. Haverly's Widow Bedott drew a big house 15th. The cast is not as good as last season, but having just started out, will no doubt improve. The Galley Slave to full houses 16th and 17th.

Newark Opera House: Harry Miner's Comedy Four 19th and week.

Item: Manager Leonard Gray has engaged Wallack's company for a series of three performances in standard comedy. After playing here, he will take them to Trenton and Brooklyn.

TRENTON.

Taylor's Opera House (John Taylor, manager): Galley Slave and Fairfax to fair houses 13th and 14th; Haverly's Comedy company gave an improved performance of Widow Bedott to fair house 16th; Sam Hague's European Minstrels 23d; Hoey and Hardie combination 24th; Connie Soogah 27th; Leavitt's Giganteans 30th.

Grand Central Garden (John Winter, proprietor): Variety entertainment to good business.

Item: William G. Rowley, formerly business manager of the Opera House, died on Tuesday last of consumption. His funeral was largely attended.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): World combination, 26th.

Tweddle Opera House (William Applegate, Jr., manager): Frank Frayne, in Mardo, 12th and 13th, drew very good houses and succeeded in pleasing the gods. 100 Wives, presented by the De Wolf Hopper company, 15th, 16th and 17th, received with a fair degree of favor. De Wolf Hopper has improved considerably in his acting since his last appearance in this city with the Criterion Comedy company. The balance of the cast does not call for special mention with the exception of Messrs. Fitzgerald and Eddinger, who rendered their parts creditably. Coming: The Jollities, 21st and 22d.

Music Hall (George E. Oliver, manager): Leavitt's Giganteans gave first-class performances 14th and 15th to good business. Coming: Charles L. Davis, 20th and 21st; Nick Roberts' Humpty Dumpty, 22d.

Novelty Theatre (Fred Levantine, manager): Frank Jones and Alice Montague, in the Black Hand, was the particular attraction during the past week. Watson and Ellis' combination are announced for coming week.

Items: The press reception which was to have been given last week in honor of the reopening of Music Hall by Manager Oliver, and which was unavoidably postponed, will take place this evening. Manager Oliver will accept thanks for courtesies extended to THE MIRROR.—Charles L. Davis is gorgeously billed for Music Hall.

ALBION.

The season will open here 23d and 24th with Ada Gray in East Lynne.

AUBURN.

Academy of Music (E. J. Matson, manager): Brooks, Dickson and Clapham's Minstrels were greeted with a crowded house 17th, and gave a good entertainment. Booked: Goesche-Hopper company, in 100 Wives, 19th and 20th; the Jollities, in the Electrical Doll, 23d.

Opera House (A. Shimer, proprietor and manager): Ada Gray, in East Lynne, 21st.

BATAVIA.

Opera House (H. C. Ferren, manager): Charles L. Davis with Alvin Joslin played to a good house 14th. The play was heartily enjoyed. Of course Mr. Davis is the central figure and makes much fun for the audience, but he cannot be considered an artist. Booked: Miner Rooney combination 21st.

Items: Manager of the Alvin Joslin comedy company sends his regards to the MIRROR.—William Courtney gave a concert at Elba 15th to a crowded house, and will repeat it in Rochester 22d. Kittie Tyrrell, at this place, and several professional people will participate.

ELMIRA.

Opera House (W. E. Bardwell, manager): Lillian Cleves in Only a Farmer's Daughter played to big business 12th and 13th. Nick Roberts Humpty Dumpty gave four performances 14th, 15th, 16th, 17th and matinee. Haverly's Widow Bedott is booked for next week, also Leavitt's Minstrels for the 26th inst.

ITHACA.

Wilgus Opera House: Abercrombie's Boston Ideal Uncle Tom's Cabin company 16th to a fair house. Coming: Brooks, Dickson and Clapham's Minstrels 22d.

Item: The Cornell University reopened 16th, with some five hundred students in attendance, and first class companies would draw good houses.

ONEIDA.

Devereux Opera House (H. Devereux, manager): Brooks, Dickson and Clapham's Minstrels played to packed house 14th; show fine.

Conroy Opera House (Capt. Remick and Lieut. Cavana, managers): Geo. E. Stevens' Uncle Tom's Cabin combination 16th to big business. Best Uncle Tom troupe ever here.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The Miner-Rooney Variety company drew a full house 13th. Baker and Farron, in Chris and Lena, 15th, gave a good entertainment, but drew a small audience. Brooks, Dixon and Clapham's Minstrels gave satisfaction 16th. Ada Gray appears 17th, in East Lynne, at matinee, and Camille in evening. An Uncle Tom's Cabin company 21st. Joe Jefferson 28th, followed by J. S. Clarke.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Abercrombie's Uncle Tom's Cabin company 12th to a large house; company a good one. University Singers of New Orleans gave a concert 13th to a poor house. Brooks, Dickson and Clapham's Minstrels billed for the 23d.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Collier's Banker's Daughter to fine audiences 12th, 13th and 14th. As Lillian, Adele Belgarde, did not seem to meet general approval. Mrs. Wolcot made a hit as Mrs. Brown, keeping the audiences in good humor throughout. Joseph Whiting acted the part of John Strebelow with grace and vigor. The Mr. Baggage of J. A. Wilkes gave much satisfaction. Charles L. Davis' Alvin Joslin combination to good business 15th, 16th and 17th. The piece was well advertised. The play, as a dramatic composition, has but little merit; the plot is very diaphanous, dialogue poor, and for a climax one can look in vain. With the possible exception of Josie Loane, the company is lamentably weak. Booked: Prof. Hermann, magician, 19th; William Courtney and company in concert 22d; Leavitt's Gigantean Minstrels 24th.

Grand Opera House (Joseph Gobay, manager): Hyde and Behman's Comedy company presented an excellent entertainment to large houses 12th, 13th and 14th. Miner and Rooney with their combination occupied the house 16th and 17th, and good business favored them. This combination ranks A1, and present a choice programme. Booked: Brooks, Dickson and Clapham's Minstrels 20th; the Gosche Hopper One Hundred Wives company 21st and 22d; E. T. Goodrich 23d and 24th.

Items: Ed F. Hamilton, of the Corinthian, who we stated in our last week's letter as having met with a severe accident, is now in a fair way for recovery.—I heartily join in the suggestion of forming a union of MIRROR correspondents, and trust that the idea of our Wilmington brother will develop into something tangible.

UTICA.

Opera House (Thomas L. Yates, manager): Brooks, Dickson and Clapham's Minstrels gave an A1 entertainment 12th to large house. Deacon Crankett 13th to a fair house; the piece was not very well received here. The Miner-Rooney combination 14th gave a good variety show to large house. M. B. Leavitt's Gigantean Minstrels 16th to fair house; entertainment good. The World, under the management of Brooks and Dickson, 19th and 20th; Abercrombie's Boston Ideal Uncle Tommers, 22d; Mary Anderson 29th in Evadne.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): The Miner-Rooney combination gave a fair show to good business 12th. The Stark Family are worthy of mention. Baker and Farron in their old play, Chris and Lena, to fair business 13th and 14th. The play, though old, is well liked by Syracuseans. Brooks, Dickson and Clapman 15th; good show to fair business. The finest performance in minstrelsy this season was given by Leavitt's Gigantean to a six hundred-dollar house 17th. Booked: Ada Gray 19th, 20th and 21st; Jarrett and Palmer's Uncle Tommers 22d, 23d and 24th.

Items: Mr. Bloom has been in town for a week past, arranging for Ada Gray.—D. W. Truss, of Manager Lehnen's staff, left town 12th; he fills the position of advance agent for Simmons and Mower's Uncle Tom.—W. P. Irving, of this city, joined Baker and Farron at Hamilton, Can. 15th.—Happy Cal Wagner's Minstrels disbanded at Detroit 17th; cause, bad business.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): M. B. Curtis in Sam'l of Posen has just closed a very successful week. He drew well at the Academy last season, and his reappearance this year has proven a regular bonanza. Mr. Curtis presented a life like picture of the Hebrew commercial drummer and his audience are quick to recognize the portrait so faithfully reproduced. His accent, make-up and shrewd expressions never fail to excite the heartiest laughter, and his Sam'l of Posen is worthy of a place beside Joshua Whitcomb and Col. Sellers. Mr. Curtis' support is not quite so good as that of last season. The Mlle. Celeste of Albina DeMer is a splendid piece of acting, and Emily Bigelow makes an attractive Ellen; but the Rebecca of Amelia Watts is not to be compared with Gertie Granville's, nor is the Frank Kilday of Harry Dalton at all equal to Frank Losee's. The piece was well set. J. K. Emmet this week. Booked: Nat Goodwin 26th; Robson and Crane Oct. 3.

Academy of Music (John A. Ellsler, manager): Sprague's Novelty company drew good houses 12th and 13th, but the attendance diminished during remainder of week. Kelly and Ryan shine prominently in an after piece called That Man from Galway. A. O. Miller appears this week in a new domestic comedy, written by himself, and named Muzzle, or Over the Hills. A benefit for the Michigan sufferers has been arranged for 19th. The regular season opens 26th with Hooley's Comedy company.

Items: A grand concert at the Tabernacle, with Clara Louise Kellogg as the principal attraction, is among the future possibilities.—A cry of fire at the Academy, night of 13th, caused an alarming stampede, but the excitement was unfortunately que led without incurring serious results. The stairways in this house are exceedingly narrow, and the city council has been asked to see that immediate steps be taken to have them widened.

COLUMBUS.

Barry and Fay's Muldoon's Picnic was largely attended 14th and 15th. Hugh Fay, as Muldoon, and Billy Barry, as Mulcahey, made an ample amount of fun for all. The company returns in January. Coming: Tony Pastor 22d, Frederick Paulding 24th.

Grand Opera House (Theo. Morris, manager): Coming: Marie Prescott 23d and 24th, in The Countess and Ingomar; Robson and Crane, 29th, 30th and Oct. 1; M. B. Curtis' Sam'l of Posen 27th and 28th.

Items: Billy Barry is pursued by a "yellow clarionet" player from Springfield.—Thomas W. Keene will be at Comstock's Oct. 18.—Annie R. Vickers has returned from Pittsburg.—Maggie Mitchell will be at the Grand Oct. 14 and 15.—Joe Jefferson follows 18th and 19th.

PORTSMOUTH.

Wilhelm Opera House (John Wilhelm, proprietor): Tony Denier's Humpty Dumpty 15th to crowded houses; opening of the season: company first-class and the show very pleasing.

Item: Owing to low water in Ohio river several dates have been canceled.

SANDUSKY.

Bumiller's Opera House (William Stoffle, manager): Nothing at this house during the past week. Coming: Hooley's Birds of a Feather combination 21st; Rose Eytinge in Felicia 24th; Sells Bros. Circus Oct. 6.

Item: Rumors are afloat that Detroit parties are to reopen Fisher's Hall as a variety theatre.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): George Adams' Pantomime company 17th to a perfectly packed house; the company throughout is a good one, and Adams quite a merryandrew. Rooms for Rent 22d, Herne's Hearts of Oak 26th, Leavitt's Giganteans 29th, and the Florences 30th.

Items: J. Murray's Circus gave two performances 17th to very light business; the least said about the show the better.—Clark-Gayler's Connie Soogah canceled date of 17th, and will appear later.—Julius Cahn, of Rooms for Rent company, is in town, and in speaking of a notice which appeared in THE MIRROR a few weeks back, says he is ignorant of any intention to take unto himself a partner for life.

ASHLAND.

Opera House (T. F. Barron, manager): Jarrett, Palmer and Slavin took in $188 here with their Uncle Tom's Cabin company; Mme. Rentz, $340; Only a Farmer's Daughter, $88. Miss Cleves is not only handsome, but a fine actress. Geo. H. Adams will be here 22d.

Item: Duprez and Benedict's Minstrels, Oscar Rahn, agent, will appear in Tamaqua 27th; Shamokin, 28th; St. Clair, 29th; Minersville, 30th; Ashland, Oct. 1; Shenandoah, 3d.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): The Lilliputian Opera company drew small house 15th. Lillian Cleves opened two nights engagement 16th to one of the largest houses of the season. The play Only a Farmer's Daughter was bran new in Bradford, but scored an immense hit. Miss Cleves is indeed a beautiful woman, and her dresses are magnificent. Better than all, she is an accomplished actress, and is surrounded by a good company. Elliot Barnes, the author of the play, is quite acceptable as an actor. The local press extol the piece highly. Mr. Barnes will rewrite the first act, which is weak in its comedy points. A large audience greeted the second representation of the piece on Saturday evening. B., W., P. and W.'s Minstrels drew packed house 19th. The performance was splendid in every respect.

COLUMBIA.

Opera House (Eugene Cramer, manager): Nick Roberts Pantomime company 10th to a very large and delighted audience. George Clarke and Jennie Yeamans in Connie Soogah 15th. It was a very creditable performance throughout. Booked: Jennie Lee as Jo 21st.

DANVILLE.

Opera House (Frank C. Angle, manager): Theatricals dull this week. Booked: Herne's Hearts of Oak, Oct. 1; Duprez and Benedict's Minstrels, 5th; Vosburg Dramatic company, 8th; George S. Knight, Baron Rudolf, 10th; Lazare, A Lite's Mistake, 15th.

EASTON.

Opera House (W. M. Shultz, manager): The Galley Slave drew a splendid house 12th. Maude Granger was called before the curtain four times during the evening. Booked: Hague's Minstrels 19th; Haverly's Strategists 22d; Connie Soogah company 26th.

Item: Maude Granger, while in Easton, was taken suddenly ill at the hotel, falling in one of the halls in a faint. She was taken to her room, and a physician summoned. It was doubted until very late in the day whether she would be able to appear in the evening.

ERIE.

Park Opera House (Wm. J. Sell, manager): Prof. Hartz and troupe the past week to fair patronage. Booked: B., W., P. and W.'s Minstrels 20th; Jollities 26th; Lilliputian Opera company 28th.

HARRISBURG.

Opera House (H. J. Steel, manager): George Clarke Connie Soogah to a small audience 16th. Booked: Mr. and Mrs. Goodwin in The Member for Slocum 17th; Jennie Lee as Jo 19th; Healey's Hibernian Minstrels 20th; Mahn's Opera company in Boccaccio 24th; George Adams' Humpty Dumpty Oct. 1; Haverly's Mastodon Minstrels 3d.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Connie Soogah 14th to light business. The company is a good one throughout, but the play is somewhat lacking incident. Mr. Clarke and Jennie Yeamans, by the programme, should have made the singing and dancing specialties features of the performance, but had to cut them short on account of the insufficiency of the new orchestra leader. Mr. and Mrs. N. C. Goodwin 18th supported by a good company drew a fair house. There is a pleasant air of refined humor running through the play which makes the Member from Slocum, with his relatives and friends, very agreeable people to spend the evening with. Booked: Healy's Hibernian Minstrels 19th; Jennie Lee 20th; Mahn's Opera company 22d; Florences 26th.

MAHANOY CITY.

Metz City Hall (C. Metz, proprietor): Holman's Opera company in Olivette under Manager Mishler, who were booked for 19th, have changed date until some time in October. Booked: Prof. Voxie, Oct. 10, 11; Alex. Caufman in Life's Mistake, 15th; company under Mishler, 16th.

Item: Manager Metz has written Manager Mishler for the George H. Adams company, and are expected along about the 22d.

NEWCASTLE.

Opera House (R. M. Allen, manager): B., W., P. & W. Minsirels 15th, to a $550 house, and hundreds were turned away. The performance gave excellent satisfaction. Booked: My Geraldine, Oct. 3.

READING.

Academy of Music (John D. Mishler, manager): Nat Goodwin in Member from Slocum, drew a fair house 14th, the performance being very laughable. Booked: Mahn's Opera company, 20th; Diplomacy, 22d; George H. Adams, 26th; Mr. and Mrs. Florence, 28th.

Grand Opera House (Geo. M. Miller, manager): George Clarke in Connie Soogah, to a fair house, 13th. Booked: Fred. Paulding, 19th and 20th; Rooms for Rent, 21st; Jennie Lee, 23d, followed by Wilbur Opera company; Haverly's European Mastodons, etc.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Galley Slave to a good business, giving a first-class performance. Mr. and Mrs. Goodwin in A Member for Slocum to a light house 12th; performance pleasing.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Nick Roberts' Humpty Dumpty gave a performance here to crowded house 12th; company good. Booked: George H. Adams' Pantomime company 23d; Duprez and Benedict Minstrels Oct. 3.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): George H. Adams' Humpty Dumpty to $520 house 14th; certainly one of the best troupes on the road. Booked: Steele Mackay's Hazel Kirke Oct. 5th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Nat. Goodwin in The Member for Slocum 13th, and George H. Adams' Pantomime company 16th; both had fair houses.

Item: Murray's Circus comes latter end of month.

YORK.

Opera House (E. W. Spangler, manager): The Goodwin-Weathersby Comedy company played The Member for Slocum to a fair and fashionable audience 16th. The acting was most admirable, and elicited rounds of applause. Booked: Mahn's Comic Opera company in Boccaccio 23d.

RHODE ISLAND.

PROVIDENCE.

Opera House (George Hackett, manager): Frank Mayo, with a carefully selected company, commenced a two weeks' engagement here 12th. The play was Macbeth, and continued the week. Mr. Mayo was greeted with a large and very appreciative audience on his opening night. As Macbeth is not one of Shakespeare's most brilliant plays, Mr. Mayo's success gives evidence of his dramatic ability. This week the bill is changed. Hamlet, Richelieu, Othello and Richard III will be produced for evening performances, and Lady of Lyons for Saturday matinee.

Low's Opera House (William H. Low, manager): Callender's Georgia Minstrels are announced for 22d, 23d, 24th.

Theatre Comique (Hopkins and Morrow, managers): The Rentz Santley company filled the house to overflowing last week.

Sans-Souci Garden (William E. White, manager): This is the last week of the season. Friday evening will be devoted to the joint benefit of Treasurer Paige and Doortender Oates.

Park Garden closed last Saturday, 17th.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Anthony & Ellis' Uncle Tommers 17th, matinee and evening, to fair business. Col. Robinson's Humpty Dumpty, booked 16th, canceled. Madison Square company, in The Professor, Oct. 5.

SOUTH CAROLINA.

CHARLESTON.

Owen's Academy of Music (I. M. Barron, manager): This place closed this week. Repairs still going on. On 21st and 22d we will have Haverly's Mammoth Minstrels, and Oct. 3 for three nights, John E. Owens will inaugurate the dramatic season.

TENNESSEE.

CHATTANOOGA.

James Hall (Stoops Bros., managers): Richmond and McElreth Dramatic company played 15th to fair audience considering bad weather. Booked: Fay Templeton, 19th and 20th, and M. B. Curtis, 30th.

MEMPHIS.

The theatrical season of 1881-'82 promises to be very successful. Manager Frank Gray, of Leubrie's Theatre, who has lately returned from the East, promises that the best attractions taking the road this season will appear at this house, and as our public are always ready to patronize anything really good, the outlook is indeed very encouraging. A preliminary season at Leubrie's Theatre will commence 22d with Eviction. Tony Denier's Humpty Dumpty appears 30th. The regular season commences middle of October, and Manager Leubrie gives us the best of the main attractions on the road.

Item: Lou Leubrie, just returned from New York, reports that he has engaged a competent scenic artist, and will have new scenery ready for opening of season.

NASHVILLE.

Masonic Temple: The regular dramatic season begins here with Fay-Templeton Star Alliance combination 21st, for two nights, to be followed by some of the first-class attractions.

TEXAS.

GALVESTON.

Tremont Opera House: Notwithstanding the change in owners, Sam Ash as still lessee, and L. I. Spencer, manager.

London Novelty Theatre (Robert Sherwood, manager): Opens with one of the first class variety combinations 17th.

VIRGINIA.

DANVILLE.

Opera House (Catlin and Talley), managers): George Kunkel's Nightingale Minstrels come 26th; Coup's Circus Oct. 4.

LYNCHBURG.

Opera House (T. H. Simpson, manager): John E. Owens occupied the boards 12th and 13th, to crowded houses. His support is very fair. Coming: Kunkel's Nightingale Minstrels, 23d and 24th; Coup's Circus, Oct. 1.

NORFOLK.

Academy of Music (H. D. Wyck, manager): Haverly's Mastodon Minstrels 15th to big business. Kunkel's Minstrels 17th and 18th to poor business. John E. Owens appears 20th in Solon Shingle.

PETERSBURG.

Academy of Music (John B. Ege, manager): Haverly's New Mastodons gave an excellent performance to only a fair house 14th. Next week John E. Owens, as Solon Shingle, and George Kunkel's Nightingale Minstrels.

Items: A match game of baseball was played on the afternoon of the 14th between Haverly's Mastodon Nine and the Petersburg Club, which resulted in the Petersburgers being badly beaten; score, 13 to 1.—Edwin Tinkham, contracting agent of W. C. Coup's Circus and Hippodrome, was in the city 15th, making arrangements for an exhibition here on Oct. 8th.

RICHMOND.

Theatre (W. T. Powell, manager): Haverly's New Mastodons played to large houses 12th and 13th. John E. Owens filled out the week to light business. Kunkel's Nightingale Minstrels give one performance on the 21st. The reguler season will open 28th with the Hoey and Hardie combination in Child of the State and Diplomacy.

Opera House (A. B. Duesberry, manager): After a thorough renovation this place of amusement will open for the season with a good company 19th. George W. King, stage manager.

Theatre Comique (W. W. Putnam, manager): Business fair, with a variety company.

Item: Dick Maurettus severed his connection with Haverly's New Mastodon Minstrels 14th.

WEST VIRGINIA.

WHEELING.

Opera House (William E. Bardwell, manager): Tony Denier's Pantomime troupe played to a large house 13th. His revised Humpty Dumpty is a big improvement on the old pantomime. G. C. Howard's combination will appear in Uncle Tom's Cabin 25th. The Fifth Avenue combination in Two Orphans 24th.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): The Wallace Sisters played to good business 7th, 8th and 9th, in Jacquette, Minnie's Luck and Fanchon. The company, with few exceptions, is an inferior one. Acme Humpty Dumpty 19th; Rooms for Rent 27th. Cal Wagner's Minstrels, booked for 20th, have canceled.

MADISON.

Opera House (George Burroughs, proprietor): Mitchell's Pleasure Party in Our Goblins 14th to a fair audience. This musical comedy has been much improved since last season and is now one of the finest attractions on the road. The business manager, J. K. Burke, is a gentleman of fine social qualities. Booked: Abbie Carrington in concert Oct. 10.

MILWAUKEE.

Academy of Music (Henry Deakin, manager): Salsbury's Troubadours opened in The Brook to two thousand people 11th; the attendance fair. The Amateur Benefit they still persist in imposing upon people, though it is a most uninteresting piece, and with few redeeming features. Patch Work is a little gem in its way, and always well liked, though a thing grows old and stale by constant repetition. John Gourlay is back again at his old post, and the little coterie is complete again. Fay Templeton Opera company 25th, week.

Grand Opera House (Jacob Nunnemacher, manager): Sol Smith Russell for week to light business 11th. Mr. Russell's ample opportunity for the display of his humorous eccentricities. His support is poor, therefore the interest all centres in him. John McCullough will no doubt attract large audiences; he is strongly billed. Mitchell's Pleasure Party 26th, week.

Item: The Madison Square company in Hazel Kirke had some of the finest paper ever seen on the walls in this part of the country.

CANADA.

MONTREAL.

Owing to the provincial exhibition now in progress, and the large number of strangers in town, there has been quite a boom in theatrical affairs during the past week.

Academy of Music (H. Thomas, manager): The Tourists appeared for the first time in this city last week and played to a succession of large houses, and gave general satisfaction. W. A. Mestayer is as mirth-provoking as ever, and the combination, on the whole, is a very good one. Lotta 12th, four nights; One Hundred Years Ago (by a local author) 23d and 24th.

Theatre Royal (J. B. Sparrow, manager): This house has been occupied by The Jollities, who have also done a capital business. The Electrical Doll is an amusing affair, its chief feature being the clever impersonations by W. F. Daniels, who is the strength of the whole thing. Deacon Crankett week of 12th.

Albert Hall: Corinne Merriemakers 12th.

TORONTO.

Royal Opera House (J. C. Conner, manager): Bartley Campbell's company in the Galley Slave held forth all the week. The company and the play were received by extraordinarily large and enthusiastic audiences. The placard "Standing room only" being conspicuous on three evenings of the week. Baker and Farron 19th, week.

Grand Opera House (O. B. Sheppard, manager): The Toronto Opera company occupied this house for the week, in The Pirates of Penzance, which was well received; business large. Collier's Banker's Daughter combination Monday, 19th, three nights.

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The Giddy Gusher

It's an entirely different thing for a man to take the girl of his heart to a show, and the man to accompany the wife of his bosom to an entertainment. I believe I can pick out married couples in an audience, and make a pretty fair guess at the dates on their marriage certificates. It's a solid shame that it should be so, but there's very little interest attaches to the operation of twitching the old girl into a theatre, when escorting that same critter a year before was an intense delight. Then it was positive pleasure to bark the whole nose on the back of a seat in skirmishing for the opera glass *she* dropped. Then it was just heavenly to the female soul to receive a surreptitious squeeze as *he* returned it. Then the numberless little attentions, from the careful folding of the play bill to the whiff of the clove he brought back in a short run round the corner to see a man. Alas, how changed! Alphonso becomes the duly licensed kisser and hugger of Angeline, and he trots her down the aisle of a theatre as if she were a grievance. As the curtain touches the stage he bounces like an India-rubber ball, and he don't show up in his seat till it's hurled in the flies again, and as he stoops to put his hat under him, the immediate neighborhood takes on the airs of a distillery, and Angeline feels if that play is in five acts that she will need a gin cocktail in the morning to brace her up after such an alcoholic evening as she is passing. No cloves now. That tells the sad story.

I often ask myself the question in the vicinity of these lately devoted couples: What is the reason of it? Why is dropping an opera-glass eighteen months after the marriage ceremony such a mortal offence? Why does the man need such lots of drink and heaps of smoke at this period of the evening? And why is a clove no longer the redolent accompaniment of his cheerful return? Is it due to the iconoclast, Possession, or does the fault lie in themselves? Don't they both put off the little attentions with the wedding garments? Does he give her linked taffy long drawn out as he used to? Does she tell him her fears as often as when he was "too sweet to live," and she dreaded to lose him by an early death?

No, no, married folks, that's the trouble; that accounts for the milk in the cocoanut, as well as the monkey's face on the outside. Instead of working perforated paper with such designs as "God bless our home," chuck in some homely phrase like "Keep it up," and live up to it as the æsthetic does to a teapot. Even if you have both found the other out, keep up the old lies in the family circle that used to go so well at the garden gate. Just look at her in the theatre as if you didn't know a syllable of the things in the top drawer that cook up that nice complexion. Just gaze on him in public places with as much sweetness as if you didn't know the manly breast had a pound of padding on it, and you won't distress the Gusher by exhibitions of coldness that grieve her to the bottom corner of her pericardium.

This observing female sat in the Park the other evening, and glancing round the house saw a score of these couples. Couples who publicly gushed a year or so ago, but who now sit up Sarah and show their breastpins in calm confidence that there is nothing in the building like them for speed, style or durability, and nothing so unappreciative on earth as their mate. How good it is for us girls to once more have a decent show to go to. Any other season the Voyage en Suisse would have struck us as rather puerile, but coming after the doses administered to us by Collier, Rowe and Co., it was pleasant indeed, and we turned out in great force for it.

There was Emily Chamberlin, who has become a one night manageress, who opened on Monday in New Haven, and let us pray Led Astray will survive the President's death, which shut up so many infant projects. There was handsome Rose Coghlan, looking hearty and happy after her London trip, and vowing she was not going to be carted by Wallack round the country as a barnstormer. Rose is a model for actresses in her style of dress and get-up for theatres. Never very showily costumed, always richly, though, and never *made* up in face.

I get vexed enough at speeches I hear about actresses. A girl said to-day to me:

"I saw Mrs. So-and-so with another lady this morning."

"Her sister, wasn't it?"

"Oh, no. It was some actress, I guess. She was all painted up."

Again, lately in a milliner's an old lady trying hats on her daughter pushed aside a raving creation of feathers, fuss and tinsel, a regular nightmare of a hat, with the remark: "Oh, that won't do at all. Such a thing! Tisn't fit for a decent woman, sell it to some actress that would like it."

The Parisian women are set almost daft by the effect of the electric light on their "make-up," and have taken to the "Tunasol" a little moonshade (not a sunshade), with which they shield their features from the fierce and Judas-like beams of the electric. When will women learn that the dead blue white (which a manager here calls Bismarck), is fatal to expression and healthy beauty? Now, sitting in the Park, it was a study to pick out the Bloom of Youth, Oriental Cream and Magnolia Balm victims, The first of these cosmetics lends a pleasing purple to the virgin (or otherwise) cheek. The next, after half-an-hour's existence in a heated theatre, turns into a gentle grey about the base of the nostrils and around the mouth; and the third gives an aggravating drab tint to the whole countenance in a certain light.

The city lady is not so often addicted to these wild liquids, but you take the Penyan citizeness, who goes to the theatre in a white hat with touching white lace, and one of those post-mortem scolloped hair front pieces, and she has her dear old face under three coats of some bottled whitewash that renders her unable to evince the emotion which a pin in her sash creates in her inner consciousness.

But hold on! Do you suppose the women are alone to suffer by the electric light? Not a bit of it—it's just as bad for the men. Now, the men do not go in heavy on powder and washes, but let me tell you there's a lot of 'em who go for their (unlimited) cheekbones with a hare's foot and a soupçon of rouge. And false hair! Well, I just desire to tell you that at the Park I was paralyzed with delight behind a well-known society man of New York, who, in a careless moment, took a scoop through his raven tresses and in some way dislodged a glued-on piece just back of his bump of revelations; then was the under part turned up, displaying a square inch of what Meyers calls the "lace work" toupee. It was lovely, and I got up a breeze with a fan directly, and there it wigged-wagged back and forth at me, and amused me till I spied a spectacle in a stage box and asked of Space, "What have you sent us now?"

There was a pert little face with stiff circular curls round it, surmounted by a hat like a chaise top—like a calf under a shed, the retrousse nose perked out. The dress was of pink and blue, short in the waist, scant in the skirt, covered with fringes and frills. There was a mass of truck about the neck, there were gloves going way above the elbow; there was a bouquet ten inches square plastered upon the corsage; there was a feather fan on which a bunch of artificials was skewered; there were bangles and diamonds and pendent jewelry, and this conglomeration was a young lady whose milliner and dressmaker conspire to make ridiculous.

A little child with its mother called my attention to a glittering creature who sat in a state of bediamonded stiffness, and the little creature said: "I guess her pa must be a jeweller, don't you, mamma?"

And mama smiled, and glanced over at Ada Richmond. And didn't we girls laugh over a bit of a bald-headed man, who was stuck away in behind Mrs. Maze Edwards, and who made a thousand abortive attempts to see the footlights between their nodding plumes that drove the poor little creature distracted. Oh, those awful hats; they are as bad as old pop Cheever's head—he takes off his hat, runs his hands through his hair, and sets it up like a bush that you can't see through if you tried. Well, well, if these things weren't the vogue, what grist would come to the mill of

THE GIDDY GUSHER.

The Meigs Sisters.

This delightful vocal quartette, whose portraits are presented on the first page of to-day's MIRROR, consist of Miss Hattie, first soprano; Miss Jennie, second soprano; Miss Edith, first contralto, and Miss Florence, second contralto. They will be remembered as forming the marked feature, by the excellence of their singing, in the ill-fated Coney Island, lately produced at the Union Square Theatre. They were born in this city, and the eldest is not yet twenty-one years of age. They are attractive personally, gifted with thoroughly cultivated voices, and are sure to make their mark in the lyric world.

—Messrs. Hoey and Hardie ask us to make the announcement that their organization will no longer be known as the Child of the State company, but as the Hoey-Hardie combination. While their last season's success will be a feature of their performances, Diplomacy and Hoey's new play, The Corsican, will comprise the full repertoire.

Professional Doings.

—Patience has made a hit at the Boston Museum.

—John T. Raymond paid the city a flying visit last week.

—Baker and Farron are playing to large business in Toronto this week.

—Lester Wallack will play an engagement in Boston in February.

—Victory Creese is playing Melissa with Haverly's Widow Bedott company.

—Lewis Baker and W. J. Hurley have been engaged by Fanny Davenport.

—Dion Boucicault will make his final appearance in this city just after the holidays.

—Dean McConnell has joined John S. Clarke's combination as leading juvenile.

—C. B. Cline will be the treasurer of Steele Mackaye's Hazel Kirke company this year.

—Pauline Markham has added the role of Adrienne in A Celebrated Case to her repertoire.

—The Boston Museum will be closed for one week as a tribute of respect to the late President.

—Lillian Spencer opens at the Lyceum, Philadelphia, September 26, as Mary Blythe in The World.

—Brooks, Dickson and Clapham's Minstrels remained idle during the evening of the President's death.

—W. A. Edwards has been engaged by Bartley Campbell to go in advance of the My Geraldine combination.

—Robert Spiller was in town last week. His health is slightly improved. He is full of stories of After the Opera.

—Katie Mayhew has accepted a play from the pens of Messrs. Devereux and Ver Planck, which she intends shortly to produce.

—Dominick Murray arrived last week from Cincinnati, and is busily engaged with rehearsals with Mackaye's Hazel Kirke company.

—The Troubadours' new piece, written by Bronson Howard, is called The Amateur Benefit, or the Fawn of the Glen. How piquante!

—The Second Presbyterian Church of Lafayette, Ind., has adopted the air of the "Gobble duet" from The Mascotte as an offertory.

—Adelaide Cherie, W. T. Clifton and L. A. Eastman have signed with the Kiralfys for their Around the World in Eighty Days combination.

—Brooks and Dickson's World company No. 2 were unable to cancel their date at Utica, and so played on the evening of the President's death.

—Among the names of the prominent soloists engaged for the Cleveland May Festival, 1882, are those of Anna Louise Cary and Myron W. Whitney.

—Ada Gray opened in Syracuse Monday night in East Lynne. Manager Lehnen telegraphs: "House packed to the doors with a delighted audience."

—The Brooklyn managers have co-operated with the New York managers in observing a temporary closed season, in respect to the memory of the late President.

—Egbert and Glassford's Dramatic combination closed at Kokomo, Ind., last week, on account of poor business. The major members of the company arrived in the city yesterday.

—Frank Gardner has two or three new pieces on hand, said to possess great merit, which he will produce as soon as the people tire of the Legion of Honor, which is in the dim future.

—Marie Bates will remain in New York for the present, on account of the illness of a member of her family. Her place in Haverly's Strategists company will be filled by Emily Stowe.

—Seven hundred dollars worth of American theatrical printing was shipped via the last ocean-going steamer for the Adelphi and Princess Theatre, London, by Samuel French and Sons.

—Stanley McKenna has written a new piece which was to have been called The Second Wife, but hearing that it was the title of one of Howard P. Taylor's plays, he changed it to Lilacs.

—Will Carleton's touching poem, "Over the Hills to the Poor-House," has been dramatized, and was played Monday evening in Cleveland for the benefit of the sufferers by the Michigan fires.

—The Wilbur Opera company in The Mascotte commence their traveling season at Baltimore on the 26th inst. The troupe leaves this city with a record of one hundred and twenty-nine performances.

—T. J. Herndon is reorganizing a company for the purpose of going on a professional tour. Mr. Herndon and wife are old and well-known professionals, and their entertainments are always pleasing.

—"Barry and Fay's Comedy company and Muldoon Picnic party opened here to-night, standing-room being at a premium," telegraphs W. H. Smith, manager of the St. Louis People's Theatre, Monday night.

—John Burnett, Alfred Murdock and Mollie Ravel left the city last week for Detroit, where they will join Charles Fostelle's Mrs. Partington's Comedy company. Fred Whitney will act as business agent of the company.

—At the Royal Opera House, Toronto, Baker and Farron opened Monday night in Chris and Lena. J. C. Conner, manager, telegraphs us: "Standing room only; playing against the Banker's Daughter at the Grand."

—Annie James, a chorus girl in the Wilbur Opera company, died suddenly of heart disease Tuesday. She came to this city with Leonard Grover's Boarding House combination, from Philadelphia. She had no relatives.

—A meeting of Chicago managers was held soon after the news of President Garfield's demise. It was decided to close all the theatres during the evening of the 20th. Indianapolis theatres remain closed until further notice.

—At Chillicothe one evening last week, at the close of one of the most touching scenes of the play at Clough's Opera House, when Agnes Villa fairly screamed in anguish: "Take me away! take me away!" some son of Adam, very different in taste for tragedy, shouted: "Me too."

—The theatres in Boston have all concluded to remain closed for one week, as a testimony of regret for the death of President Garfield. The Annie Pixley combination, Aldrich and Parsloe, Barney McAuley and Jarrett and Rice will remain in Boston, playing only one of their respective two weeks' engagement. The theatres are heavily draped in mourning.

—Eugene Pillot, manager of Pillot's Opera House, Houston, Texas, has purchased the Tremont Opera House of Galveston. A correspondent informs us that the transaction will occasion no changes in this season's arrangements.

—Frank B. Murtha, the manager of the Windsor Theatre, was recently the recipient of a valuable present from his friends—a meerschaum pipe valued at $200. He is now transferring as fast as possible the color from his face to his calumet.

—Barton, of Comley and Barton, called a meeting of managers at the Fifth Avenue Theatre, immediately upon hearing of the President's death. When the hour arrived, not one manager was to be seen in the house. The meeting adjourned *sine die*.

—Josephine Laurens, who plays Posey Pentlend with Aldrich and Parsloe's My Partner combination, was suddenly taken ill on Thursday last, and her role was filled at short notice by Amelia Herbert, who will remain with the company for the present.

—Billy Emerson closes his engagement with Haverly's Mastodons at Philadelphia on the 29th, and immediately proceeds to San Francisco, where he will open the Standard Theatre as a recherche minstrel hall, taking up his residence permanently in that city.

—Hermann's latest trick is to stand on his platform in the middle of the audience with a bird cage containing a live canary extended at arm's length. In a quarter of a second—so fast indeed that the eye cannot follow it—cage and bird disappear, and then Hermann jumps down amongst the spectators and urges them to feel his arms, coat, etc., to find the vanished articles. It is said to be a wonderful feat.

—H. J. Sargent left last Saturday on the steamer *Egypt* for England, for the purpose of bringing over his new star, M'lle Rhea. He will return in about a month on the new steamer *City of Rome*, of the Inman line, the largest steamer afloat except the *Great Eastern*. A grand reception will be tendered M'lle on her arrival, and will be participated in by members of the press, the profession, and invited guests.

—John T. Raymond's manager disbanded the company at New Haven for one week on account of the President's death. Raymond and a large share of the company returned to New York, where Brooks and Dickson informed them that there had been no such order given by them, and that the manager was without authority, as Mr. Brooks remarked: "I had to work like ——, and it cost me $100 to get the company back in time for Wednesday's date."

—Samuel French and Sons received a cablegram lately from London, stating that the elder Mr. French had purchased the sole American right to George R. Sims' play, Sights of London. It is a great success at the Princess Theatre, hundreds being turned away nightly. Mr. Sims, the author, is the editor of the London *Referee*, and has already written some half-dozen plays. The new production is described as a melodrama, which rivals Youth and The World. It is probable that Sights of London will be produced in New York this season.

—Mr. Brooks, of Brooks and Dickson; Mr. French, of Samuel French & Son; E. G. Gilmore, of Haverly's Niblo's Garden, and Mr. O'Brien, of Delmonico's (who "backs" a prominent manager in his financial operations), assembled at Henry E. Abbey's the other evening on social matters inclined. The conversation turned upon the question of closing the theatres during the night of the President's death. The gentlemen were unanimous in thinking that an error was made by the action of the "managers' meeting." It would have been best to follow the general business manner of doing, which was only to close the day of the funeral.

A NEW DRAMA.

[Montreal Gazette, Sept. 10]

Mr. L. O. David, editor of La Tribune, of this city, has written an original drama in five acts, entitled 'A Hundred Years Ago," which work has been translated into English by Mr. J. Lesperance, and is shortly to be placed on the boards at the Academy of Music, under the management of Mr. Brissac, who acted as stage manager for Sarah Bernhardt. The scene of the play, which is said to be a very strong one, is laid in the United States at the time of the War of Independence. Among the historical characters represented are Arnold and Major Andre. Arnold's plot for the surrender of West Point to the English army; Andre's participation therein, his capture and subsequent execution are said to be very well dramatized and arranged to please the most critical theatregoer. Captain Madison, an intimate friend of Andre, is made to play a very emotional character. Mr. McCormack, an actor of merit, will personate Andre, and among the other artists engaged for this drama are Messrs. Lawlor, Southard and Misses Ella Adel, Munro and several others. Elegant costumes have been ordered especially for this play and the scenic effect, has been well looked after. It is to be hoped that theatregoers will patronize this production of one of Montreal's citizens, who has already created for himself a wide reputation as a writer and journalist.—Com.

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OPENED THE SEASON IN BOSTON FOR TWO WEEKS AND PLAYED TO CROWDED HOUSES, HUNDREDS BEING UNABLE TO OBTAIN ADMISSION, AND NOW FOLLOWING WITH NEW YORK, PHILADELPHIA, CHICAGO, ST. LOUIS, PITTSBURG, CINCINNATI, ETC., ETC.

THE "LEGION OF HONOR" WAS FIRST PRODUCED NOV. 9, 1880,

AT THE PARK THEATRE, NEW YORK, AND ACHIEVED A RUN OF TEN CONSECUTIVE WEEKS, AND ONLY WITHDRAWN IN CONSEQUENCE OF PRIOR ENGAGEMENTS. THE VERDICT EVERYWHERE IS UNANIMOUS IN DECLARING THIS ORGANIZATION

The Strongest Dramatic Attraction in America.

At the last performance in Boston the artists of this company were called before the curtain seven times. The newspaper criticisms are something wonderful, and could only be won by true artistic merit.

AN UNDENIABLE SUCCESS.

SAM HAGUE'S

British Operatic Minstrels,

The first Company of British Minstrels that ever visited America. The first to elevate high-class music in connection with a Minstrel Show. The first to steer clear of "the old beaten track," and place before the public the finest Ballad and Operatic Music.

ENTHUSIASTICALLY RECEIVED

AT

THE ARCH STREET THEATRE, PHILADELPHIA,

And flattered by the highest encomiums from the press of that city.

READ THE FOLLOWING EXTRACTS FROM THE PHILADELPHIA PRESS:

The Ledger and Transcript, Sept. 13, 1881, says: It is in some respects probably the best Minstrel troupe ever seen in this city The house fairly shook at times with the applause.

The Press, Sept. 13, 1881, says: As a novelty in pure minstrelsy, however, Sam Hague's Minstrels are equal to anything ever seen here, and in certain points, notably the choice of songs, they are superior.

The Chronicle-Herald, Sept. 13, 1881, says: Taken as a whole the entertainment scored an unequivocal success.

The Sun and Item, Sept. 13, 1881, says: Hague's English Minstrels made their first bow in America, last evening, to a house filled in every part, and made a decided hit, the singing excelling anything in the way of minstrelsy ever heard in this country.

The North American, Sept. 13, 1881, says: If an encore had been granted each time the vociferous applause demanded the performance would still be going on.

The Evening Telegraph, Sept. 13, 1881, says: These Anglo-Ethiopians constitute a strong troupe both of vocalists and comedians, and their performance at the Arch last night established them at once in the favor of the American public.

The Evening News, Sept. 13, 1881, says: It was their first appearance in America, and the promise of the announcements was fully justified by the excellence of the performance It is no doubt the best troupe in very many respects that has ever visited us; and especially it has been very long since we have heard so much first-rate song and ballad singing.

The Inquirer, Sept. 13, 1881, says: The performance was fresh and good, novel as well as excellent. The ballad singing was delightful both in selection and execution.

The Sun and Item, Sept. 14, 1881, says: Our local companies can learn considerable from this company, especially in the management of the first part, and in the selection of songs.

The Chronicle-Herald, Sept. 14, 1881, says: Sam Hague's Minstrels have made a pronounced hit at the Arch Street Theatre.

The North American, Sept. 16, 1881, says: Sam Hague's Minstrels at the Arch Street Theatre have scored a great success. It is quite different from anything of the kind ever seen here before, and in some respects superior.

The Jewish Record, Sept. 16, 1881, says: The company is without doubt the best of the kind ever seen in the United States. One would have thought that he was being entertained by one of our first class opera companies. Mr. Mendum is deserving of much credit for having this organization here.

The New York Clipper, Sept. 14, 1881, says: Indeed the first part was more like a high class ballad or operatic concert than a minstrel show. The entertainment was enthusiastically received throughout and made a most pronounced success.

The New York Dramatic News, Sept. 17, 1881, says: The entertainment is without doubt the finest minstrel show ever seen in this country.

The Sunday Press, Sept. 18, 1881, says: Sam Hague's Minstrels deserved the tribute of crowded houses which they have received at the Arch. They will be welcomed here again with pleasure.

SAM HAGUE.....Sole Manager and Proprietor.
T. J. WEST.....Business Manager.
J. CARPENTER.....Musical Director.
C. F. LORRAINE.....Stage Manager.
CHAS. A WING.....General Agent.
FRED. OPERTI.....Assistant Agent.
SIMMONDS & BROWN.....Agents for America.

THIRD YEAR. NEW VERSION! **THIRD YEAR. REWRITTEN!**

NEIL BURGESS,

In his original Character,

WIDOW BEDOTT

Supported by

GEORGE W. STODDARD as the ELDER.

DAVENPORT SEASON.

SINN'S PARK THEATRE, BROOKLYN.

Monday, October 3, 1881.

ONE WEEK.

THE ACKNOWLEDGED COMEDIENNE,

FANNY

DAVENPORT

Supported by her own

GRAND COMPANY.

Mr. Chas. Fisher, Mr. Edmund Tearle, (first appearance in America), Mr. George Darrell, Mr. Harry Hawk, Mr. Harry Pearson, Sr., Mr. N. F. Brisac (Stage Manager), Mr. W. F. Edwards, Mr. Simon Kennicour, Mr. Lewis Baker, Mr. Orson M. Dunn, Mr. W. J. Hurley, Mr. H. R. Thorpe, Miss May Davenport, Miss Minnie Monk, Miss Mary Shaw, Mrs. Chas. Fisher.

REPERTOIRE:

MONDAY AND WEDNESDAY, SCHOOL FOR SCANDAL.

TUESDAY AND THURSDAY. AS YOU LIKE IT.

WEDNESDAY MATINEE, LONDON ASSURANCE.

FRIDAY, Benefit of Miss Davenport, LEAH, THE JEWESS.

SATURDAY MATINEE—Only performance of Miss Davenport's great success of last season, CAMILLE.

SATURDAY NIGHT—Grand Double Bill LONDON ASSURANCE and OLIVER TWIST.

1881. 1882.

AMERICAN TOUR

OF THE

ILLUSTRIOUS

ITALIAN TRAGEDIAN,

ROSSI,

SUPPORTED BY AN

AMERICAN COMPANY.

C. A. CHIZZOLA,
Everett House, New York.

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GRAND

English Opera Co.

Largest, strongest and most successful lyric organization in the United States.

Complete and perfect in every detail.

Artiste Chorus and Orchestra,

Forming a grand ensemble, which for magnitude and merit is unequaled on the English Operatic Stage.

Distinguished Artists engaged for 1881-82;
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WETHERELL & PRATT, Directors.

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COMBINATION.

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$5076.00.

LOUISVILLE, NEXT WEEK.

HAVERLY'S COMEDY VICTORY!

NOW EN ROUTE!

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TRIUMPHANT OPENING!

HAVERLY'S

NEW WIDOW BEDOTT.

MR. C. B. BISHOP

As the WIDOW in his entirely new version of PETROLEUM V. NASBY'S celebrated comedy

LAUGHTER, MUSIC AND SONG.

AN EVENING OF DELIGHT.

H. W. JOHNSON, - - Business Manager.

KATHERINE ROGERS,

supported by a powerful Dramatic Company, in her new play, Clarice, or All For Love. Carrying properties, stage furniture and equipments. Season begins in October. Managers with open dates address.

FRANK WILLIAMS,
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THE VERDICT ON MR. AND MRS.

GEO. S. KNIGHT

—AND—

BRONSON HOWARD'S LATEST AND GREATEST EFFORT,

BARON RUDOLPH.

The situations for Rudolph afforded George S. Knight the fullest opportunity for the display of those pathetic and touching qualities which made him so popular as Otto. As a tramp he was for rags, wit and coolness an ornament to the profession. In his songs and dances, as Dancing Rudy, he was as lively and bright as ever, and was frequently and loudly applauded. As to Mrs. Knight, it gives her a chance to display her dresses, which are costly and attractive. The play was well performed and met with a hearty reception from the large audience which gathered to greet the Knights.—N. Y. Herald.

Altogether, Baron Rudolph, as presented last night at the Grand Opera House, must be pronounced an achievement worthy of its author's reputation and worthy of the popular reception which it commanded.—Evening Telegram.

Mr Knight was very successful in portraying the noble tramp, and his songs and jests were as amusing as his pathos, of which he has not a little, was touching. Mrs. Knight made a distinct hit as the Widow Dashwood. The house was well filled and a warm welcome was extended by the audience to both Mr. and Mrs. Knight.—N. Y. Star

As Rudolph, Mr. Knight was very good. His make up as a tramp was excellent, as was also his delineation of a type of the gentry who cause our rural brethren so much trouble. Mrs. Knight as Mrs. Nellie Dashwood, a dashing widow, gave a neat bit of comedy, and exhibited some handsome specimens of the modiste's art. The play was well mounted, and, upon the whole, was well received by an audience that nearly filled the house.—N. Y. TRUTH.

Mr. Knight's humorous Anglo-German patios was greatly relished by the audience, and his acting of the part was skillful throughout. Mrs. Knight, who appeared in a succession of bewildering costumes, sang and acted with much vivacity as Mrs. Nellie Dashwood, a gay young widow. The cast was fair and the play was well placed on the stage.—N. Y. TIMES.

HARRY C. SMART, Bus. Manager. FRED G. and B. G. BERGER, Managers.

I KALKULATE THIS'LL OPERATE.

THE ECCENTRIC COMEDIAN,

MR. CHAS. FOSTELLE,

In his great creation,

MRS. PARTINGTON,

Supported by a specially selected company under the management of

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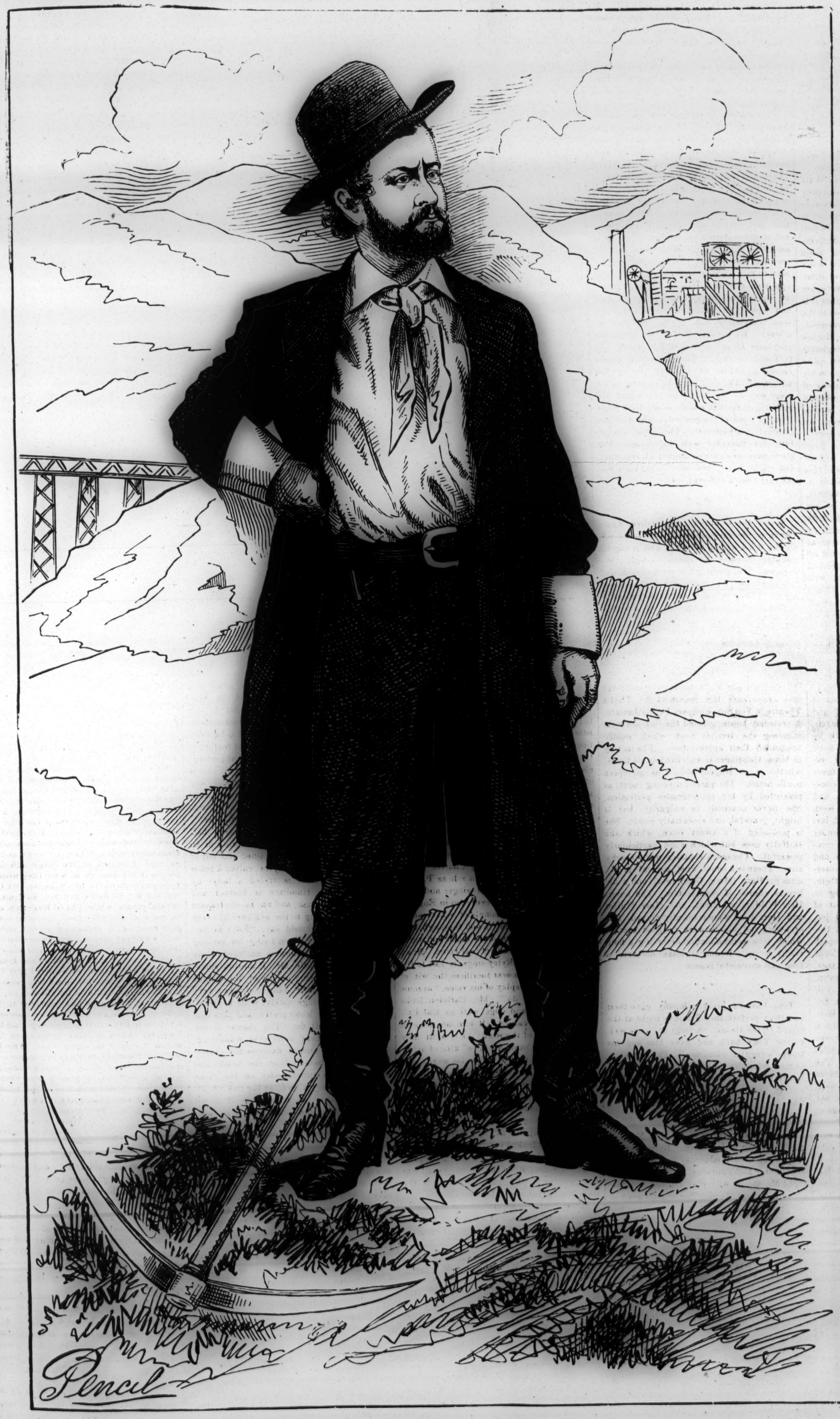

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